THEORY AND COMPOSITION OF MUSIC

PRESTON WARE OREM

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THEORY AND COMPOSITION OF MUSIC

A MANUAL OF ADVANCED HARMONY, MELODY WRITING, PRACTICAL COMPOSITION AND MUSICAL FORM, FOR CLASS, PRIVATE AND SELF INSTRUCTION

BY

PRESTON WARE OREM

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FOREWORD

He who in these days attempts to write a Theory Book is confronted with a problem. Music, the youngest of the Arts, said by some to have culminated and by others to be still in its infancy, is in an interesting stage of development.

The old accusation that the Musical Textbooks are always many years behind the practical side of the Art, has had some foundation in truth. But, there is no necessity for this, and in the case of this particular book we trust that the accusation will not hold good.

This work aims to continue, in the same plain and practical manner, the studies begun in the Author's *Harmony Book for Beginners,* which carries the student through the Dominant Seventh Chord and makes a beginning at Melody Writing. The present work begins where the Harmony Book leaves off. In addition to completing the study of Harmony, however, it develops, side by side, a knowledge of Melody Writing, Composition and Musical Form.

We are not concerned in this book with any arguments or discussions. We have omitted all useless definitions and pedantic rules. The idea is to learn things by actually doing them and doing them in the best possible manner, according to the best usages of the present day, and founded upon the best traditions of the past.

Much stress is laid upon Analysis and upon Ear Training. Harmony teaching that does not provide for Analysis is worthless. If the student cannot analyze what he sees and hears, he cannot learn to write satisfactorily. Music which does not sound good, should not be written and should not be allowed to stand, even in a Harmony Exercise.

We have endeavored to bring our book up-to-date, as far as possible, by calling attention to some of the methods of the extreme modern writers. Although we believe Music to be in a formative stage at this time, some of these things are bound to survive and, at any rate, they have added to our box of musical colors. As to some other things, which the composers themselves have admitted they are unable to explain, we need not be concerned.

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HOW TO USE THIS BOOK

As in the case of the *Harmony Book for Beginners,* the language of *this Book* is, as far as possible, colloquial. In class work and in self instruction, also, the book should be taken up a paragraph at a time. Each paragraph should be read aloud and dwelt upon.

The student will need a Blank Music Book of generous size. In this way a permanent record may be kept of the work done. It is convenient also to have a Tablet ruled with Music Lines for working out Themes and Passages, before placing them permanently in the Blank Book. If the student is in any doubt as to the mechanical side of Music Writing, he may consult a good Music Writing Book.

The only way to achieve success in the Composition of Music is through repeated endeavor. Write and keep on writing. All the exercises indicated in this book should be written out carefully, exactly according to directions, and every one of them should be done over until it is absolutely correct.

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THEORY AND COMPOSITION OF MUSIC

CHAPTER I

PRELIMINARY

The student who has mastered the Elements of Harmony: Intervals, Scales, and their Relations; Common Chords and their Uses; the Dominant Seventh Chord with its Inversions and Progressions; or, so much as may be found in the present Author's *Harmony Book for Beginners;* is prepared for his first attempts at **Musical Composition.**

Everything done in the music of to-day grows directly out of the aforesaid Elements. This applies even to the most modern extravagances, some of which, after all, are but a return to certain devices as old as Hucbald and Monteverde, devices which were in part discarded as unsatisfactory by their successors in theoretical musical progress.

Now, what is **Musical Composition?** And how does one begin in order to compose a piece of music? These two questions may be answered in almost the same breath. **Musical Composition** is the art of building up brief musical ideas, or fragments of melody, known as motives or phrases, into larger and more complete musical structures.

In order to begin Musical Composition one needs but a couple of tones or a single measure as the starting point. From such an original idea or fragment one learns to create symmetrical Tune or Melody by the aid of simple principles readily mastered. This is known as **Thematic Treatment.** As regards these principles themselves, they are those which govern creative work in all the Arts: the Principles of **Unity, Variety** and **Proportion.**

To those who have mastered the final Chapter of the *Harmony Book for Beginners,* the foregoing will not sound altogether new: but the writer cannot impress too strongly upon all students that all the preceding work accomplished in Musical Theory should be reviewed most carefully before undertaking actual Composition. Every bit of it will be needed. Furthermore, the tyro must creep before he can walk, and must follow the footsteps of the past into the present before attempting to strike out into newer paths. Let the young composer first make good in the accepted *formulæ* of to-day before striving after that exaggerated semblance of originality which after all, in most instances, proves to be but another name for eccentricity.

It seems unnecessary to impress upon the minds of students the importance of the word **Technic.** The Technic of Composition stands even higher and is more exacting than that of the Voice or of any Instrument. It gives us the means whereby we can convey to our listeners our tonal images and poetical aspirations in the clearest and best possible manner without bringing into evidence too much of the mere mechanical side.

Now, having set ourselves straight on all these matters, we are ready to begin work. And, as we go along, we will develop, according to our needs, a knowledge of **Advanced Harmony** and kindred subjects. We will derive this knowledge directly and practically from the things that we do.

Approached in this manner, many musical bugbears, **Modulation** and the like, lose all their terrors. Rather do they become familiar friends.

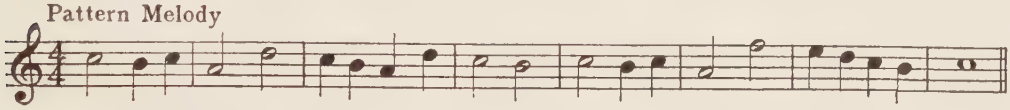
CHAPTER II

PATTERN MELODIES

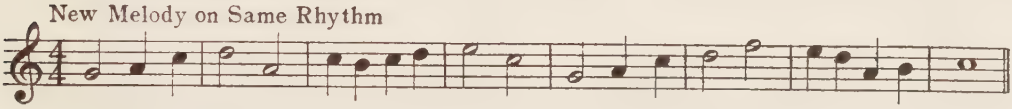
The beginnings of **Melody Making** are of prime value and interest. The following exercises require energy and industry. They will tend to stimulate the inventive faculty. At this point those who have studied the Author's *Harmony Book for Beginners* should make a special review of its final chapter.

Let us begin our studies by taking **Pattern Melodies** and forming new melodies in imitation of these, adhering strictly to the given *Rhythms,* but altering the *Intervals.* For example:

Pattern Melody

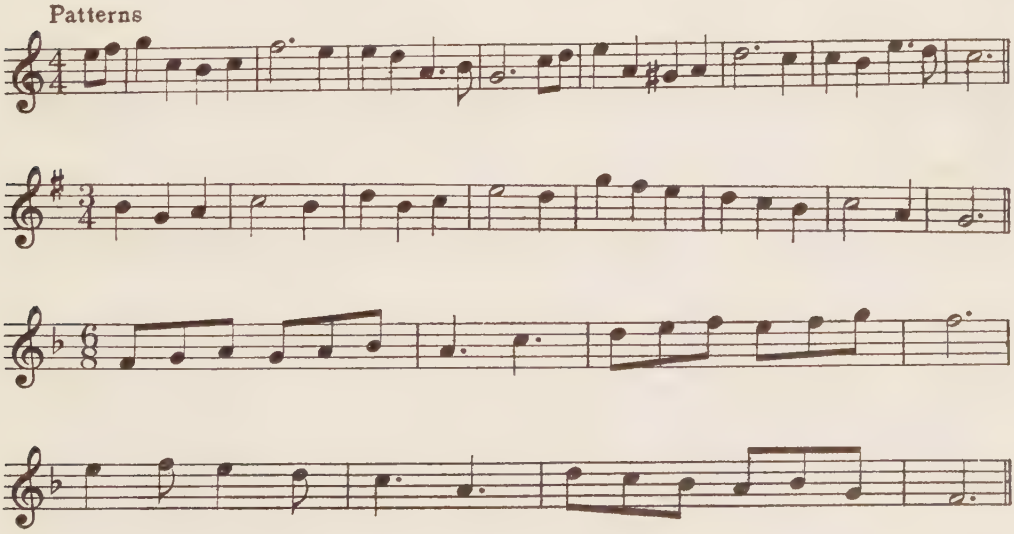


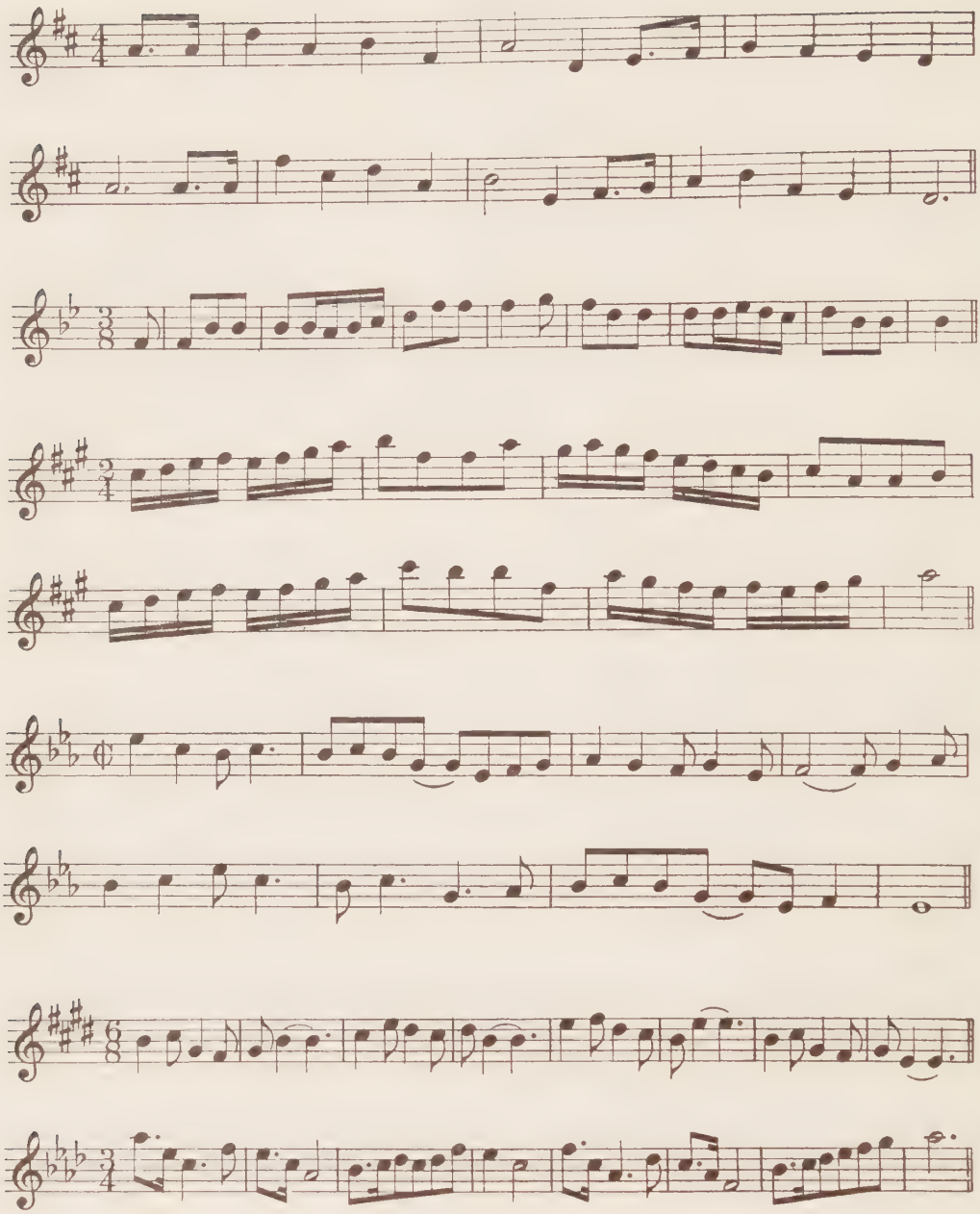
New Melody on Same Rhythm



The student should work out the following after the same manner. Strive to make each Exercise singable, and do each one at least four times. Give them balance and symmetry. Make an Ear Training Exercise out of each one by singing it over a number of times away from any instrument.

Patterns





It is not to be inferred that anything truly artistic will grow out of the preceding exercises. These are intended merely to develop a certain degree of fluency and resourcefulness in preparation for the real work to come.

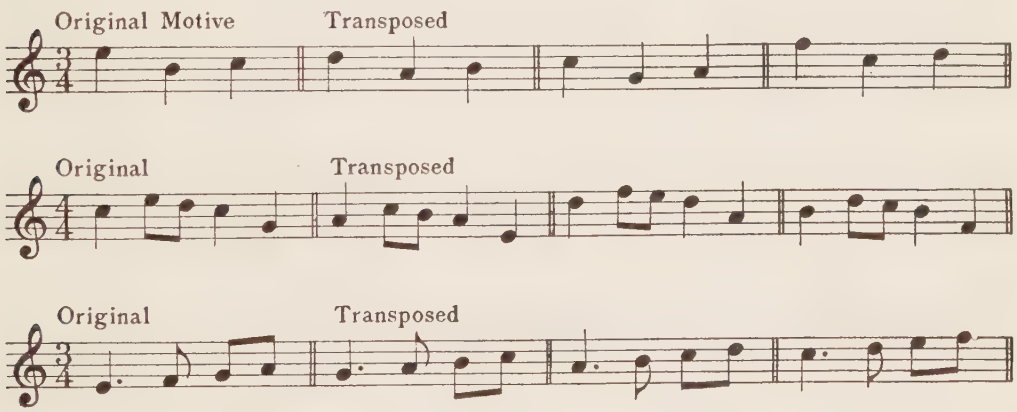
CHAPTER III

MOTIVE TRANSFORMATION

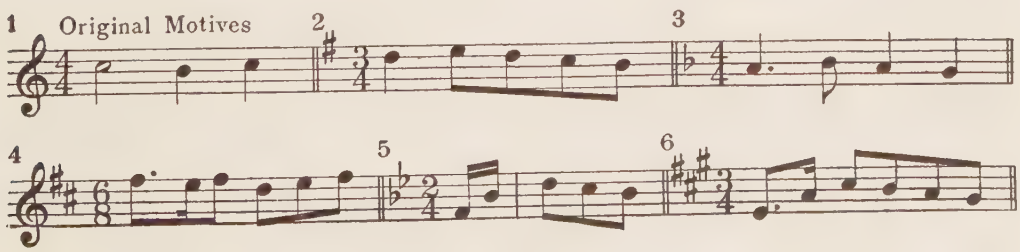
It will have been perceived that all of our Pattern Melodies in the preceding Chapter were *eight measures long.* At present for convenience's sake we will continue to employ these eight measure Melodies or **Periods.** These we will subdivide into *Half Periods* or **Phrases;** *Half-Phrases* or **Sections;** *Half-Sections* or **Motives:** *four measures, two measures* and *one measure* in length, respectively. This method of making music may seem somewhat square or formal, but it must answer for foundational purposes. Later on we shall find means to amplify it, seeking at the same time grace and flexibility.

Given a Motive or two, this material may be developed into a Period with comparative ease. This is accomplished by means of **Transformations** of the *Motive* or *Motives.* But how?

In the first place, we may **Transpose** a Motive, i. e., rewrite it upon a different Degree, higher or lower. For example:



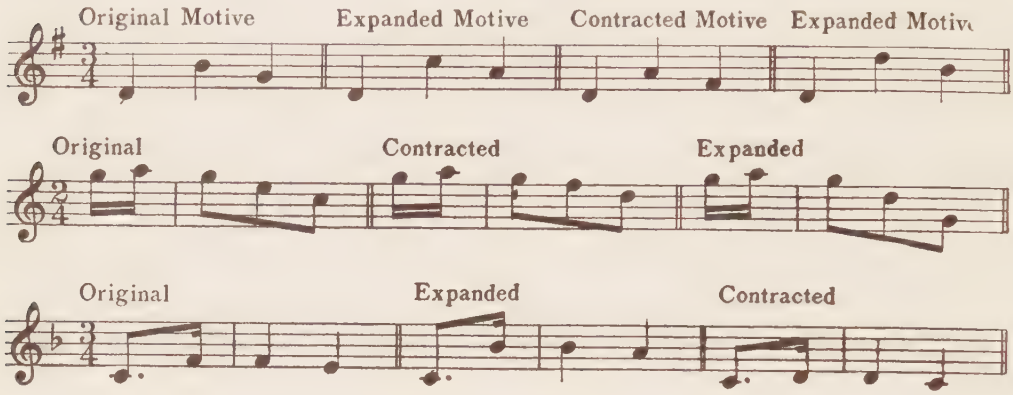
Let the student make his own Transpositions of the following *Motives.* Afterwards, sing them over for Ear Training purposes. Make them sound well.



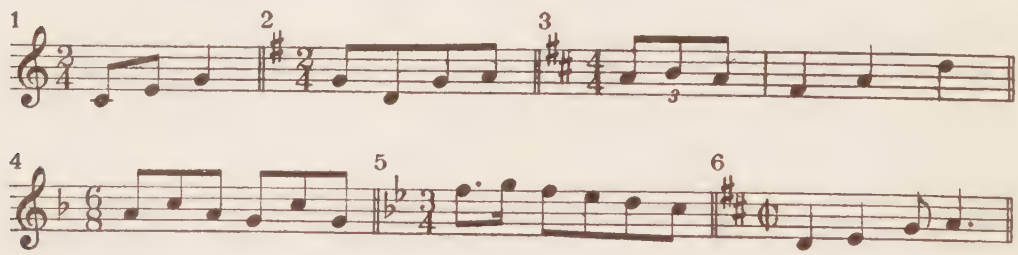
Note No. 5. When a Motive begins on an *unaccented beat,* or portion of a beat, this must be allowed for in the *Closing Motive* of the Period.

It may be mentioned in passing that this method of Motive Transformation is the weakest and least desirable except in the hands of a master. We are not all of us Robert Schumanns or Edvard Griegs. However, it makes a good starting point and it has its uses, especially in improvisation.

Secondly, we may **Expand** or **Contract** a *Motive,* as follows:

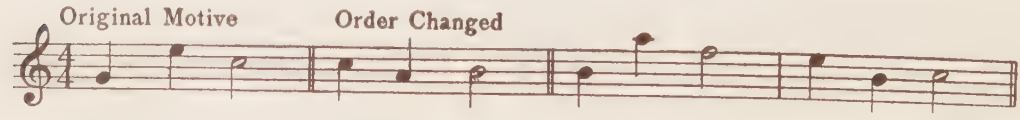


Let the student invent *Expansions* and *Contractions* of the following Motives. They *must* be made to sound well.

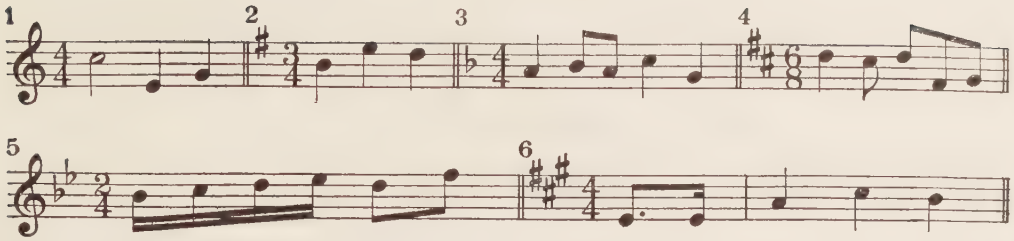


Something worth while should have been evolved from these experiments

Thirdly, the **Order** *of the Tones* may be **changed.** The *note-values,* of course, must remain *unchanged.* For example:



This method of *Transformation* allows of considerable elasticity. Its practice will promote fluency. Let the student get to work upon the following at once. Train the Ear and stimulate the inventive faculty



There is practically no limit to this sort of thing.

There are other methods of Transformation growing out of the preceding which will appear in due time.

CHAPTER IV

MELODY

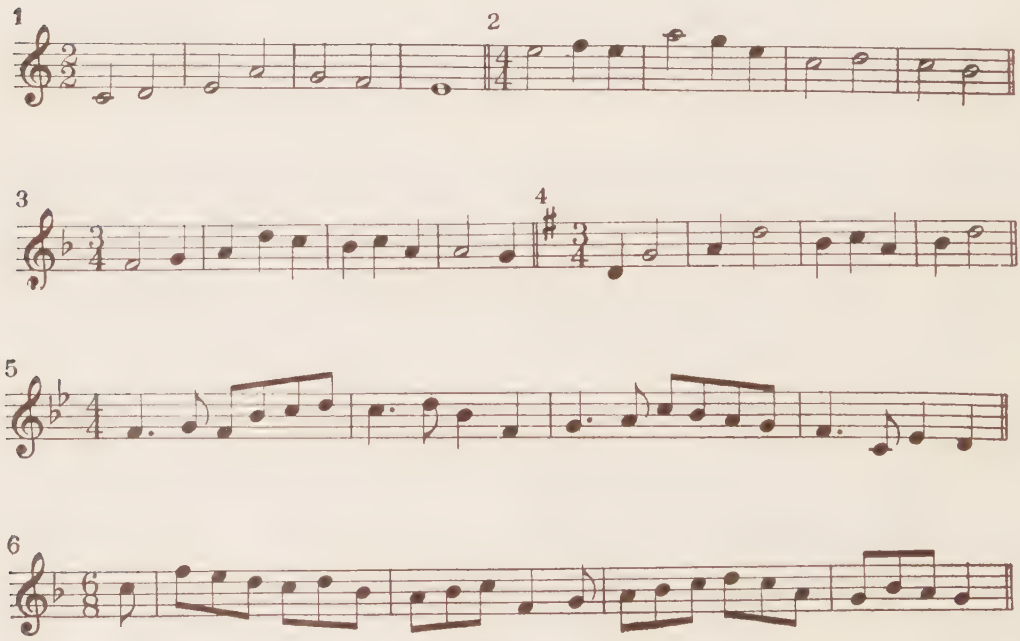
At the outset, and in the simpler forms the student is now approaching, a certain "squareness" is impossible to avoid. Later on we will take up the matter of "Continuous Music." Melody must be mastered at first, however.

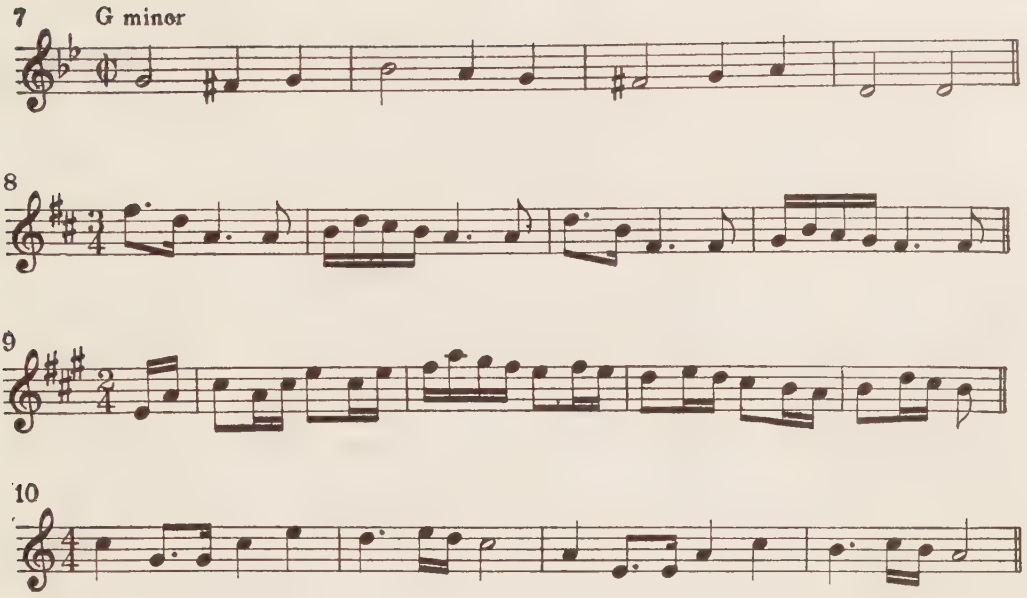
By means of the Motive Transformations outlined in the preceding Chapter, it will be seen that it is not difficult to expand one measure into four measures. In order to give *Variety*, however, it will be permissible to add a *Secondary Motive* growing out of the original motive.

In the following exercises four measures each are given. The student must supply four more measures and thus complete each Period.

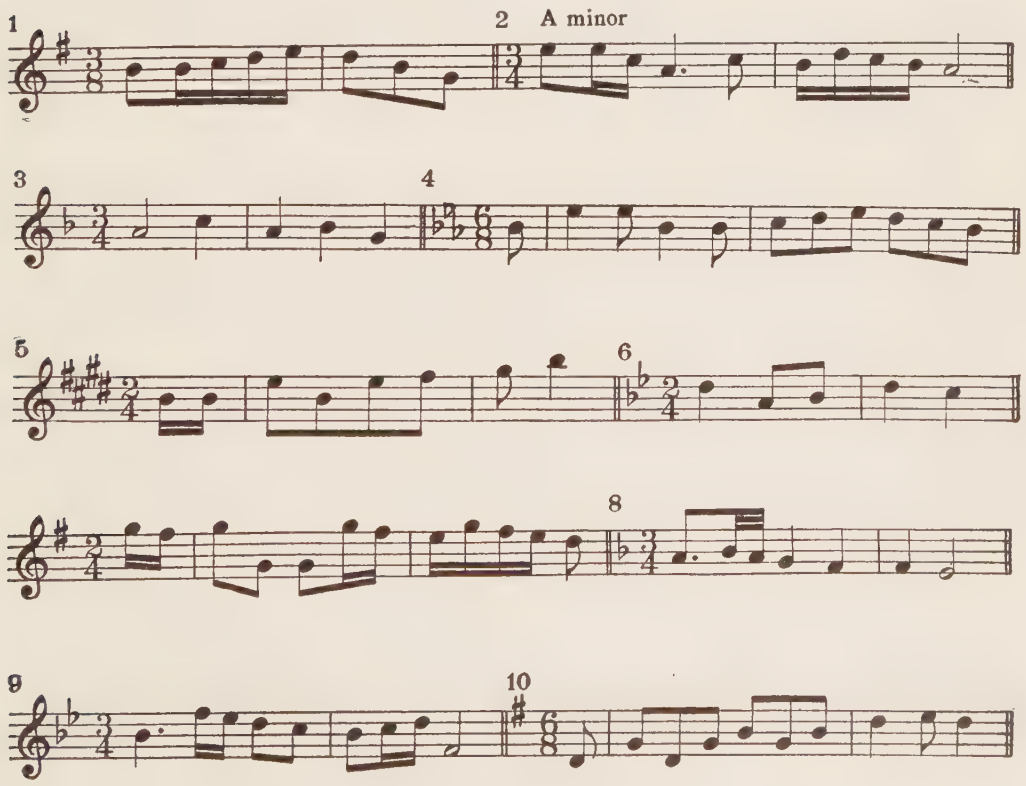
In all good melodies there is a certain affinity or rhyming between the various subdivisions. Let the student strive for this, observing the principles of Unity, Variety and Proportion. The Motives may be Transformed in any manner but no new Motive may be introduced. Make these Periods sing!

The following Exercises begin on various Degrees of the Scale, but all should end on the Tonic.





Now, to make it still more interesting, only the first two measures are given. In each of the following Exercises the student must add the remaining six measures to complete the Period.



CHAPTER V

EXTENSION OF MELODY

Musical Composition has been defined as "the Art of Avoiding Full Closes." The further one goes into composition the more this fact impresses itself. Even at this stage it has some application.

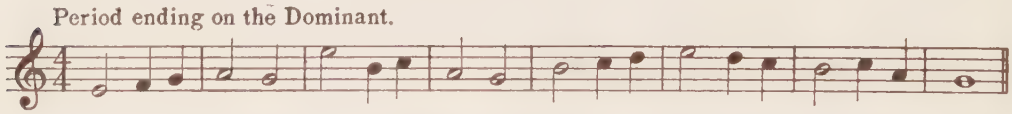
Since most melodies extend beyond the limit of eight measures although still moving in Period Formation, we must next seek a method of accomplishing this extension.

When we write a Period ending upon the Tonic, it is equivalent to a Full Stop in Punctuation. Our sentence is done. Now it stands to reason that if we wish to proceed further we must "avoid this Full Close." The student of Harmony has learned that the *Dominant* (fifth degree) is the ruling member of the Scale. If he will contrive to finish his *first* Period on the Dominant, the addition of a *second* Period will prove comparatively easy. He will then have sixteen measures, the usual length of a **Complete Melody.** Some very beautiful pieces of music are of just this length; Chopin's A Major Prelude, for instance.

In the construction of these sixteen measures, the same sense of symmetry should be observed. The various subdivisions should rhyme, as it were, and this rhyming should be observable both at the beginnings and endings of these subdivisions.

Here is the most obvious way in which the Dominant may be reached at the end of eight measures.

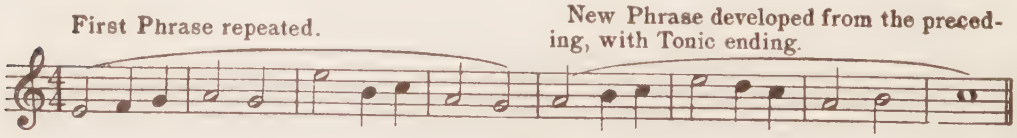
Period ending on the Dominant.



In the above we have avoided a full close of the Tonic and landed instead on the Dominant. On playing or singing this one feels an immediate sense of something to follow. Now let us add a second Period based upon the first. The easiest method will be to use the first Phrase (four measures) intact; then cause the final Phrase to finish on the Tonic. Here we are: Period ending on the Tonic.

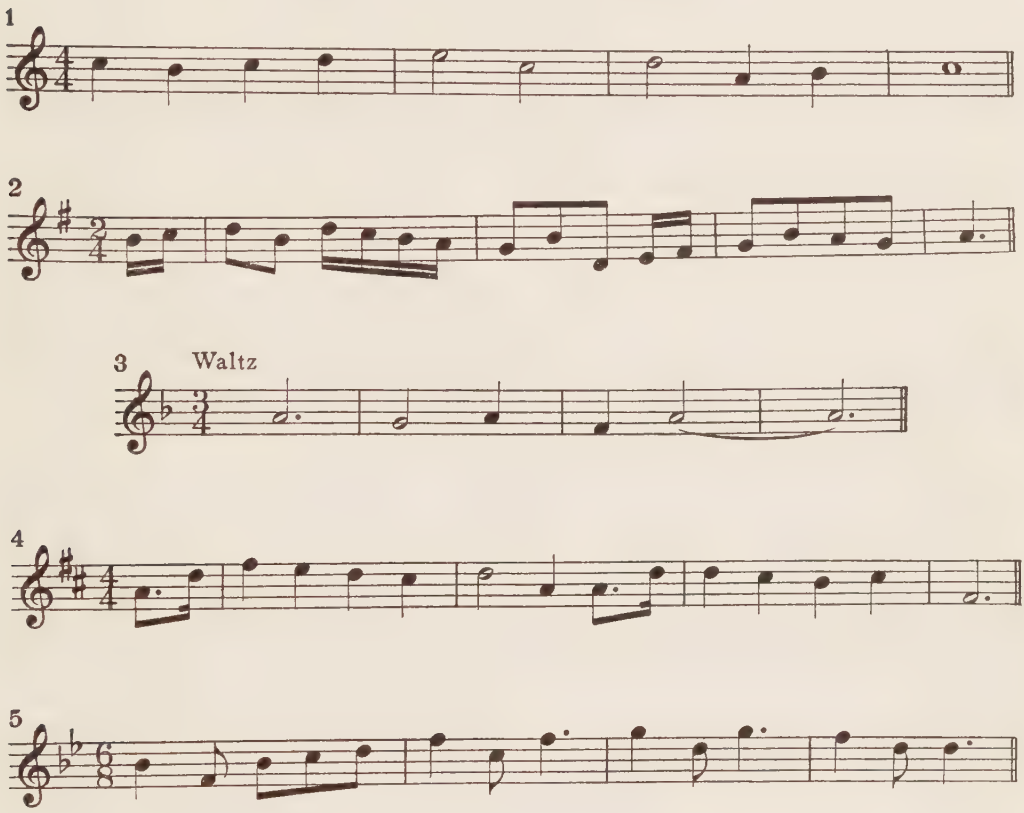
First Phrase repeated.

New Phrase developed from the preceding, with Tonic ending.



Play and sing the *Period ending on the Dominant* followed by the *Period ending on the Tonic* and we have the complete **Melody.**

In the following exercises four measures are given in each case: and these the student is expected to expand into sixteen measures each. In each exercise the *first Period* is to end on the *Dominant,* the *second Period* on the *Tonic.* Make them sound well.



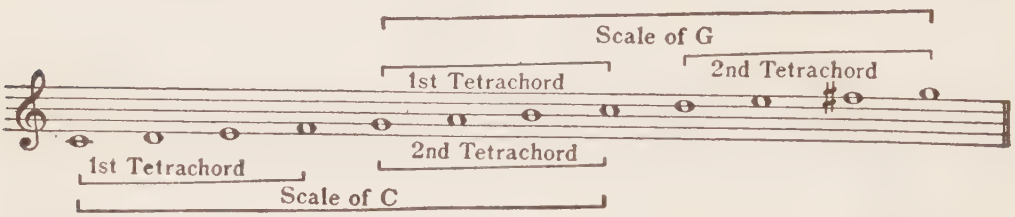
Now, let the student write some melodies of his own, complete in all respects, according to the scheme thus far outlined; as many as possible. They *must* sound well. Sing and play them.

CHAPTER VI

MODULATION IN MELODY

We come now to an interesting phase of our subject. So far we have approached the Dominant merely as the *Fifth Degree* of the Scale in which we were writing. But the **Dominant** *of any Scale* (or Key) is also the **Tonic** *in one other Scale.*

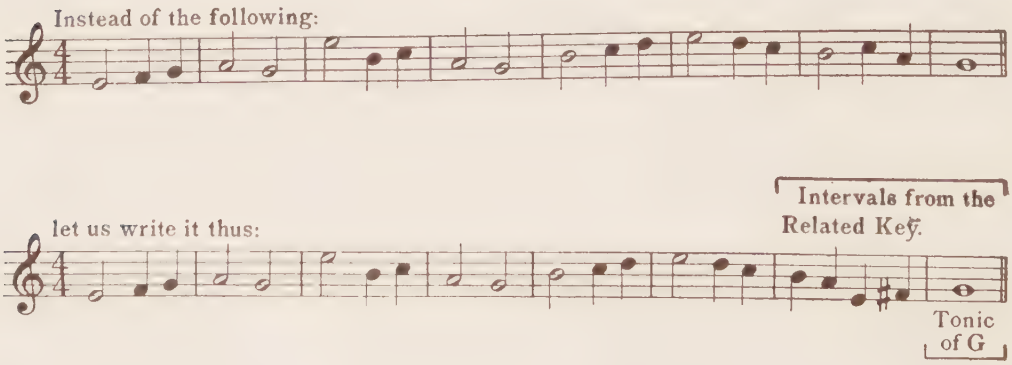
In order to demonstrate more fully let us return to our old friend the subject of *Related Scales.* Here is the way it works:



From this Example it will be seen that the *Second Tetrachord* in the Scale of C and the *First Tetrachord* in the Scale of G coincide; hence *these Scales* are **Related.**

Mark well! When we choose to consider the *Dominant* of the Scale in which we are writing as the *Tonic* of this new and closely *Related Scale,* we may approach this *new Tonic* with *Intervals* belonging to its *own Scale.* The most important Tone, of course, will be the *Leading Note* of this *new Scale.* In our Example it is F♯. Think this over. It is the beginning of **Modulation.**

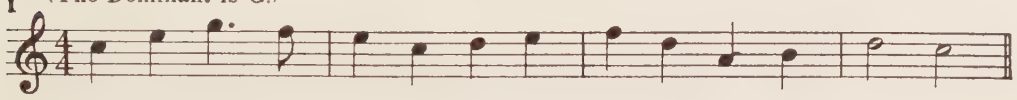
By means of this new knowledge, let us improve our preceding Example, Page 16.



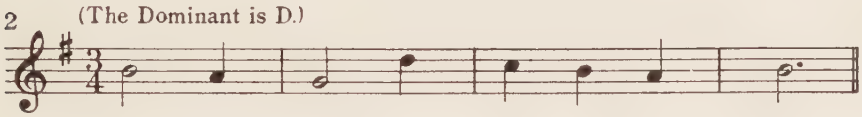
Here we have completed a *Modulation* from **C** to its most closely *related key* **G.**

In the following Exercises a Phrase is given, in each case, to which the student must add another Phrase, *modulating to the Dominant,* just as in our Example:

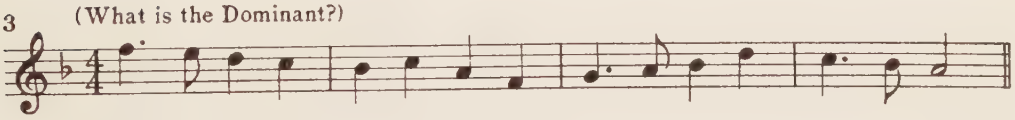
1 (The Dominant is G.)



2 (The Dominant is D.)



3 (What is the Dominant?)



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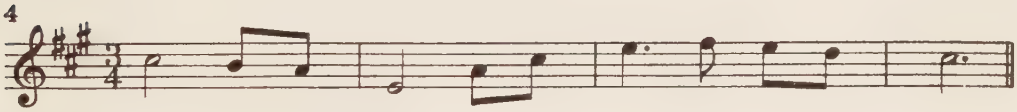

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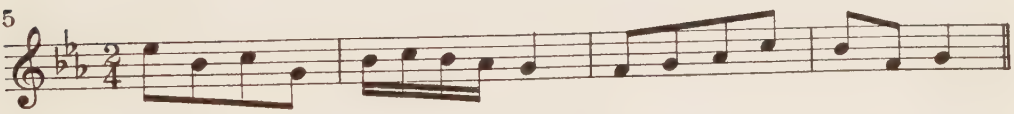
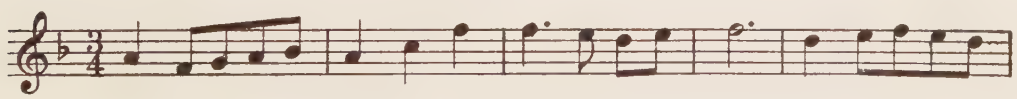
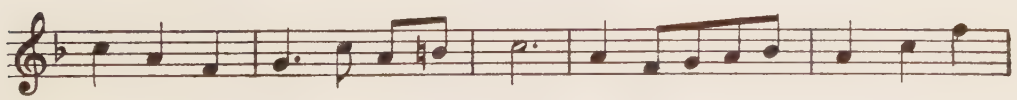
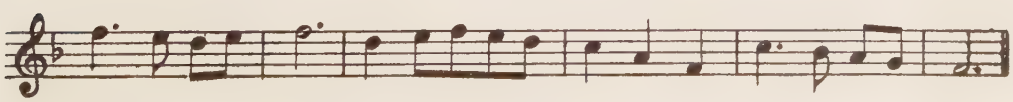


These will make splendid Ear Training Exercises, to be sung or played. Listen closely for the point at which the *Modulation* begins.

Now let the student write many more original Melodies. Let the first Period, in each case, Modulate to the Dominant. Complete each Melody by dropping back into the original Tonic. Here is an example, complete:







Analyze this before going ahead. Try and improve upon it.

In writing out one's melodic ideas it is best to keep away from any instrument, at first. If one has not "absolute pitch," however, an instrument may be used for locating the Key-Note.

In the first place, notice where the most strongly accented beats are occurring in your Melodies. Place bar-lines before these notes. Next, notice the relative note values; so that the Time Signature may be given properly. Notice also whether you are beginning on a strong or a weak beat. Notice next the Degree of the Scale upon which you are beginning. Finally, determine surely the Scale (or Key) in which you are writing.

CHAPTER VII

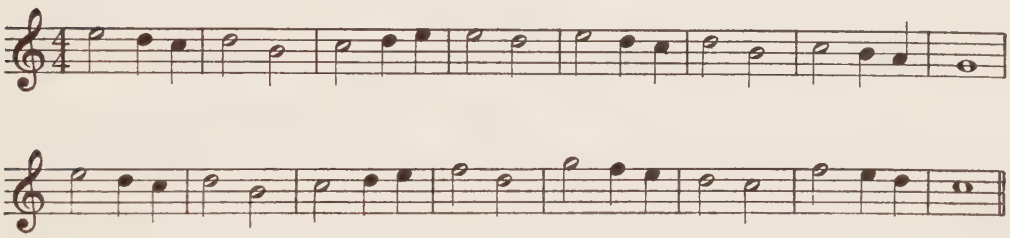
MELODY AND HARMONY

So much may be said about Melody Making that it is hard to know when to stop. Too much, however, may tend to confuse the beginner and it is best to gain additional knowledge by easy stages. The Author is firm in the opinion that every music student should endeavor to write, and to do so, moreover, at the earliest possible stage in theoretical studies.

We have now to write some more melodies which we will try to harmonize in a manner simple yet effective.

The motion of the various sub-divisions of Melody may be likened to the swing of a pendulum, continually moving forward, poising, and swinging backwards. We must watch for this, now in our melodic construction, and, afterwards, in our harmonization.

Let us construct a Melody in the manner outlined in the preceding Chapter.



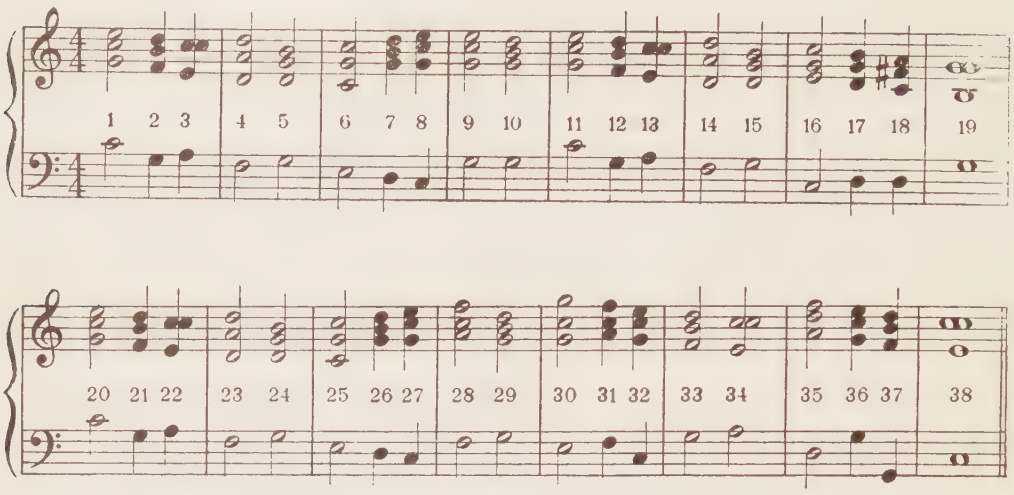
This melody is purposely simple, almost square: but yet it affords opportunity for application of all the principles set forth previously.

Students who have mastered the Chapters on Harmonizing Melodies in the *Harmony Book for Beginners* will have no trouble with this Melody. Others who have spent too much time upon Basses, especially Figured Basses, may have a little trouble at first.

In analyzing this Melody it will be perceived that the Motives swing along easily without any full stops, that the various sub-divisions rhyme together, that there is a decided tendency towards the Dominant at the end of the first Period, and that the second Period closes on the Tonic.

We will harmonize it in Close Harmony, a chord to each note, using Common Chords belonging to the Key, or to the most closely Related Key (the Dominant); also the Dominant Seventh Chord of the Principal Key, and the Dominant Seventh Chord of the Related Key.

Here it is, together with all the "whys and wherefores." For convenience in explanation each chord is numbered.



Analysis

1. Tonic Chord—Third Position.

2. Dominant Seventh Chord—Root in the Bass.

3. Sub-Mediant Chord—Third Position, Third Doubled.

The selection of the Tonic Chord is obvious. For No. 2 the Dominant seems to be the best. We follow with the Sub-Mediant for variety and to avoid landing on the Tonic so soon. Note the easy motion of the Bass Part.

4. Supertonic—First Inversion.

We select the Supertonic because we see that we are going to need the Dominant next. We select the First Inversion because it affords variety. Too many Roots in the Bass are not good. Always look ahead!

5. Dominant Chord—Third Position.

Nearly always the best harmony for the Leading Note of the Scale.

6. Tonic Chord—First Inversion.

The First Inversion, because, looking ahead, we see that we can introduce:

7. Dominant Chord—Second Inversion.

8. Tonic Chord—Third Position. Note the smoothness of Nos. 6, 7, & 8.

9. Tonic Chord—Second Inversion.

A good place for a Second Inversion of the Tonic, because we can follow it here by:

10. The Dominant Chord—Fifth Position.

Nos. 9 and 10 constitute a *Half Cadence.* Very desirable at the close of a Phrase.

Nos. 11, 12, 13, 14, 15 constitute a repetition of Motives and Harmonies. *But,* what have we here?

Used at this point, these notes evidently indicate a Modulation to the Dominant (Key of G), hence:

16. Chord of C major, Root Position, which would be the Tonic Chord in the key of C, is thought of now as the Sub-Dominant Chord in the key of G, and is followed by:

17. Tonic Chord of G—Second Inversion.

18. Dominant Seventh Chord of the key of G—Root in Bass.

19. Tonic Chord (key of G)—Root Position.

Nos. 18 and 19 constitute a *Perfect Cadence* (*Dominant* followed by *Tonic,* Roots in the Bass).

Now the Pendulum swings back. The Chord of G major being the Tonic of G is also the Dominant of C, so:

20. Tonic Chord—Third Position (as before).

Nos. 21, 22, 23, 24, 25, 26 and 27 continue the repetition of the First Period.

28. Sub-Dominant Chord—Root Position. Nothing else is so effective here.

29. Dominant Chord—Fifth Position. About the best selection.

30. Tonic Chord—First Inversion. Used for variety and to pave the way for what follows.

31. Sub-Dominant Chord—Root Position. The best we can do.

32. Tonic Chord—Third Position. Nos. 31 and 32 constitute a *Plagal Cadence* (*Sub-Dominant Chord* followed by *Tonic Chord,* Roots in Bass). Always good in a place like this. Students who have forgotten the **Cadences** or those who never learned them, should look them up. They are to be used from now on.

33, 34. The Dominant Seventh Chord followed by the Sub-Mediant Chord, constituting a *Deceptive Cadence.* Very good here.

35, 36, 37 and 38. Working towards a Full Stop.

35. The Supertonic Chord—Third Position. Always good to precede.

36. Tonic Chord—Second Inversion.

37. Dominant Seventh Chord—Root in Bass. Best to follow the Tonic (Second Inversion).

38. Tonic Chord—Root Position.

Nos. 37 and 38 constitute a *Perfect Cadence* (best not to be used except for *Full Stops*).

Play the foregoing and listen carefully. Have someone else play it and listen again. Try to hear understandingly and know each Chord, Position, Inversion and Cadence by name.

Study the Analysis without ceasing until it is mastered thoroughly. Know how everything sounds and why it was done.

This sort of thing is worth whole pages of Rules and Regulations, not put to immediate practical use.

No use going further until the above is digested mentally.

Finally, employing the knowledge so far attained, let the student write some Melodies of his own, after the manner of our Example and harmonize them.

CHAPTER VIII

PASSING NOTES AND AUXILIARY NOTES

Thus far in our studies we have employed a separate chord with every Melody Tone. Fortunately, both for the writer and the listener, this is not the case in actual composition. In practical music-making, it is necessary only to hit the high spots, as it were, with our harmonies, leaving the remainder of the notes to take care of themselves. But there is a right and a wrong way of doing this: and, as usual, the right way is much better.

While we are completing the digestion of the preceding Chapter, this one will afford a pleasant and most interesting change: and it is necessary to our further progress.

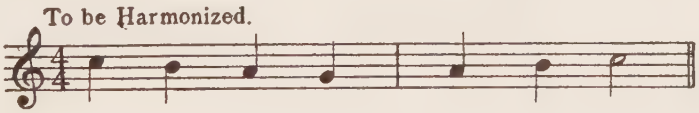
The Enriching or Embellishment of a Melody part (or Voice) is brought about in various ways. Chief among these is the use of what are called *Passing Notes* and *Auxiliary Notes.*

Passing Notes are members of the **Scale** which occur *between Notes Essential to the Harmony,* but are *not themselves essential.*

Auxiliary Notes are notes *foreign to the Chords* with which they are struck, but occurring a *degree above* or *below some member of each Chord.*

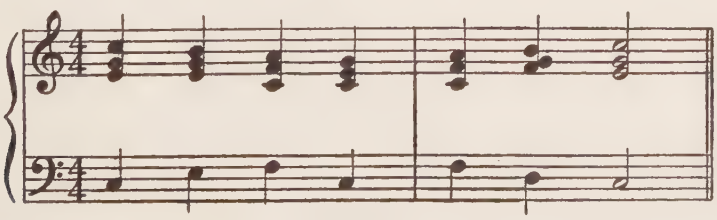
Passing Notes occur usually on the *unaccented beats* (or *portions* of a *beat*). **Auxiliary Notes** are found usually on the *accented beats.*

The following simple diatonic passage will demonstrate how convenient *Passing Notes* are:



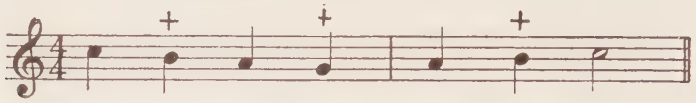
Sing and play this fragment.

Harmonized with Common Chords and a Dominant Seventh Chord for the Final Cadence, it would probably go like this:

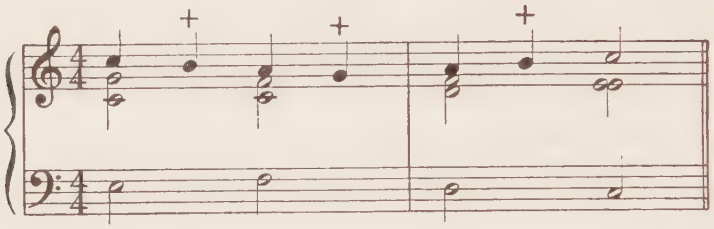


This might do for a Harmony Exercise but for practical Composition there are too many Chords.

Let us examine our fragment again and consider as **Passing Notes** those marked +.



Then we could harmonize it thus:



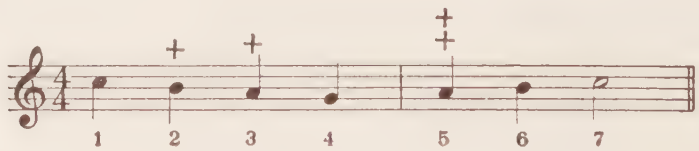
Here we use Chords on the Accents and let the Passing Notes take care of themselves.

The same Principles which are observed in ordinary harmonization still apply. The Harmony must be such that it would still be clear and euphonious, were the Passing Notes to be omitted. It will be observed that it is necessary to use two sets of stems for the Quarter Notes and Half Notes.

This Example will make a good Ear Training Exercise.

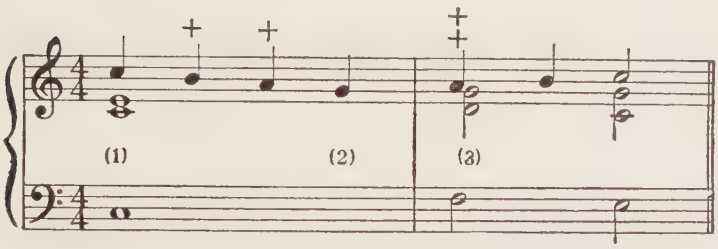
We can do still more with this fragment.

Suppose we say that the notes marked + will be Passing Notes and the note marked ‡ will be an *Auxiliary Note.*



So long as they are *Diatonic* it is possible to have *two* Passing Notes in succession: hence we need not harmonize Nos. 2 & 3. Furthermore, since Nos. 1 & 4 are both members of the Chord C-E-G, this one Chord will answer for the whole measure.

According to our definition, if A (No. 5) is to be an Auxiliary Note, then we must harmonize the note which follows it, B (No. 6).



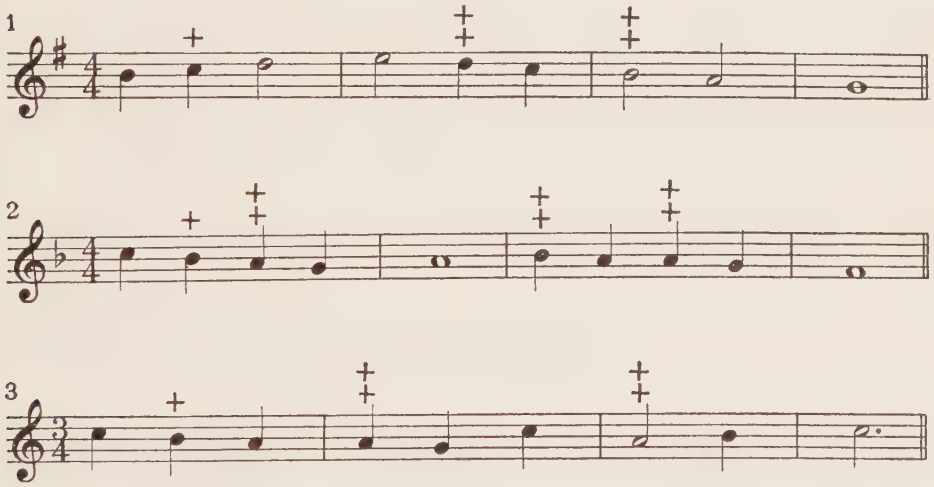
We omitted the G in the first chord (1) because we will find it later in the same measure (2). The chord at (3) is the Dominant Seventh, Third Inversion. The Auxiliary Note A moving up to the Third of the Chord, B, which is also the Leading Note, will prove very effective.

Make an Ear Training Exercise of this Example, contrasting it with the preceding ones.

Which to use in actual work is a matter of taste and expediency, dependent upon the intention of the composer.

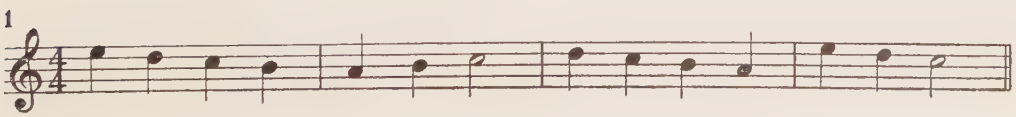
Our aim here is to display the resources and the simplest manner of getting at them. Always keep the Harmony pure, however.

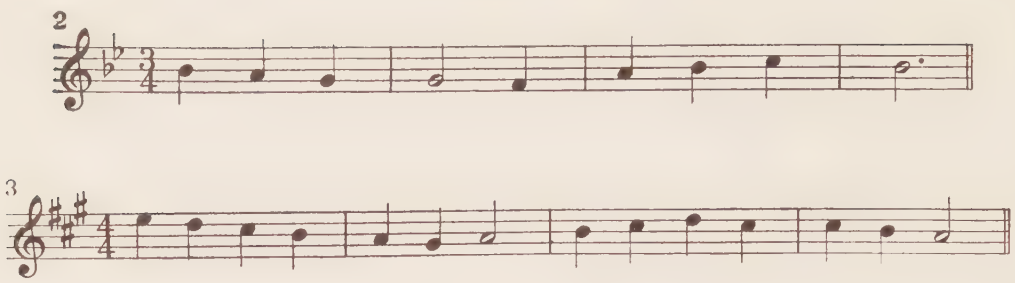
Here are some short Exercises to be worked out by the student. Passing Notes are marked +; Auxiliary Notes, $\overset{+}{+}$



No. 3 will have two chords in the first and second measures, respectively, and one chord each in the third and fourth measures.

Let the student work out the following to suit himself.





The preceding may be done over a number of times, each in a different way. Write them first and try to hear them mentally. Then play them over and correct and improve them. They *must* sound well.

Finally, let the student create some Examples of his own. Be conservative, however, and keep them simple and diatonic for the present.

This is splendid foundational work.

CHAPTER IX

ORNAMENTAL PASSING AND AUXILIARY NOTES

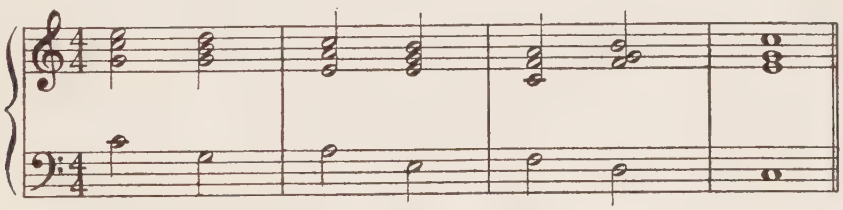
If the preceding Chapter may have been found of interest, this one should prove even more so. Most students enjoy experimenting with Passing and Auxiliary Notes. And this brings us a decided step nearer actual composition.

As we shall soon begin to realize, harmonies really move not as series of chords, each accompanying some single tone, but as masses, melting one into the other, and serving to support and to illuminate a whole line of melody tones.

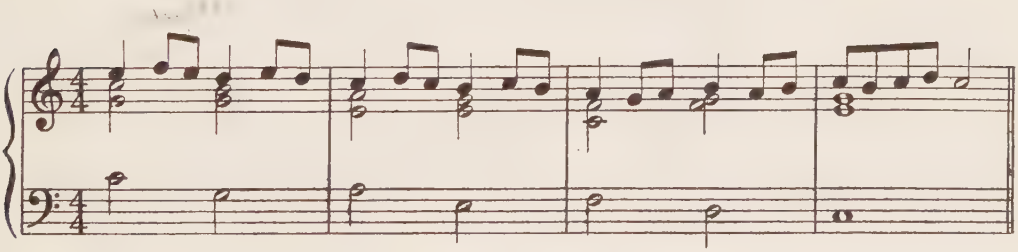
We shall no longer seek to harmonize every melody note: we shall hunt out the prominent notes only and then select appropriate harmonies, and not too many of them, at that.

In addition to *Diatonic Passing Notes* there are other varieties.

We may go to the *degree above or below any harmonized notes* and return. This variety is sometimes called a **Changing Note.** Suppose we had a passage like this:



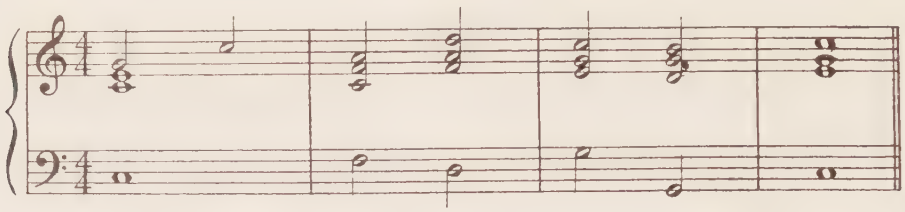
See what a few *Changing Notes* will do for it!



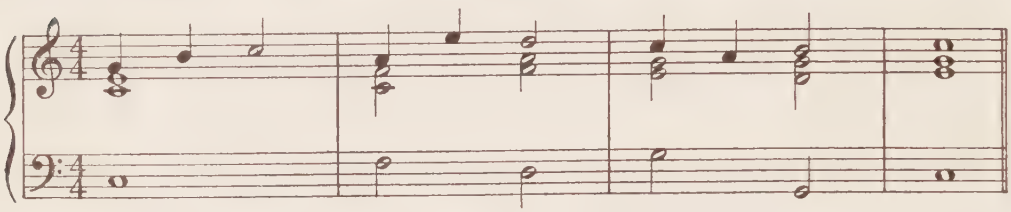
Let the student, at once, try a few of these for himself. Take any harmony exercise done in the past (or make a new one) and ornament it with *Changing Notes.* Play and sing it, of course.

Passing Notes may enter by **skips.** You may move by a *skip* to the ***degree either above or below any harmonized note.***

It will be observed in the following Example that each note of the Melody is a member of the chord with which it is sounding. Play it over.



Very simple, but see what some *skips* will do:

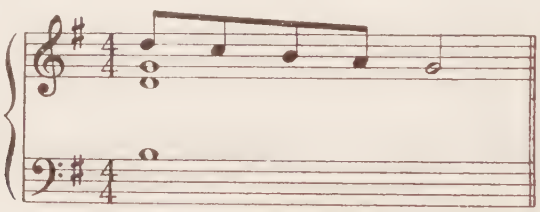


Now, let the student make a few of his own.

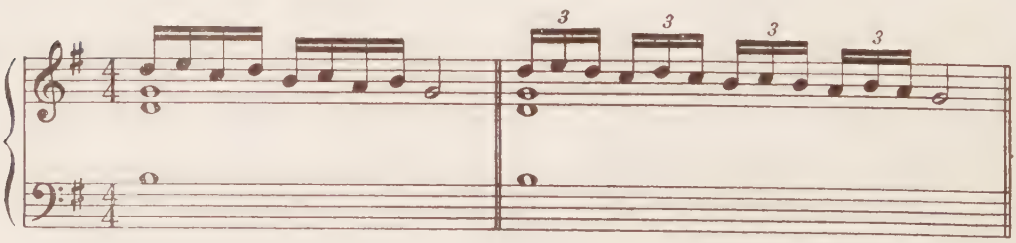
Ornamental Passing Notes are *variations* of the preceding varieties. Almost anything may be done, provided the essential notes are harmonized. The *notes* which are *foreign* to the chords must *pass* to *those* which are members of chords, however.

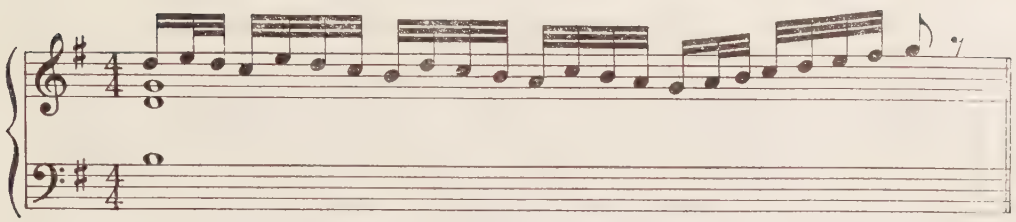
This is really good fun. Here are some specimens.

Suppose we had something like this:



Here are some of the things we might do to it:



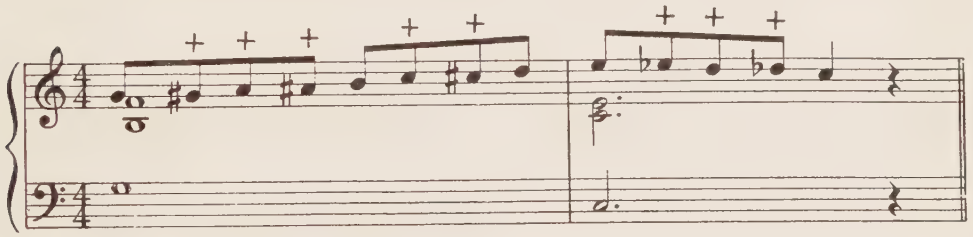


Let the student make some examples. Let the harmonies be few and simple. All beginners in composition use too many chords and get most of them in the wrong places.

Try and feel for important changes in harmonies and listen for simple and satisfying tonal backgrounds. Music is primarily intended to soothe, not to irritate.

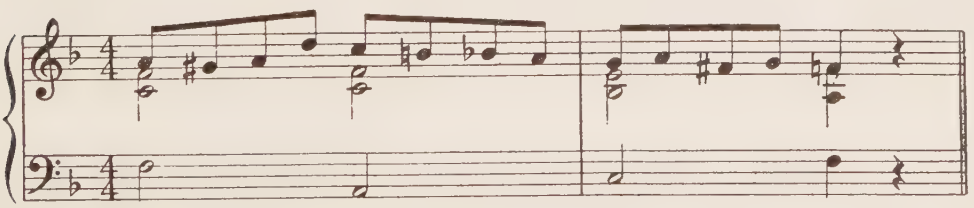
Chromatic Passing Notes are allowable. *But,* do *not* attempt to treat any *accidentals* as harmonized notes, except as directed later.

Here is a passage containing *Chromatic Passing Notes.* The Passing Notes are marked +.



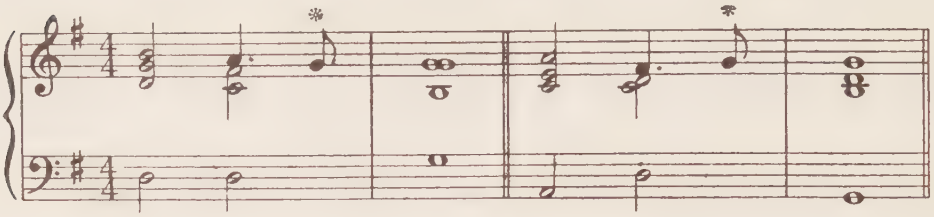
There are more foreign tones than harmony tones in the above, but the effect is good. We shall have more to say about the *Chromatic Scale* later on.

Chromatics may enter by skips also, for ornamental purposes. The following is effective. Let the student pick out the Passing Notes for himself.



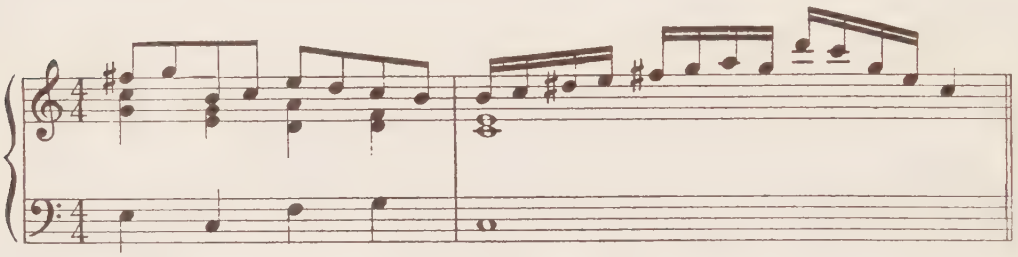
Let the student create a few examples. Bear in mind that the succession of chords must be as pure and correct as when first learned. All the previous principles are still in force. No halting successions or slip-shod progressions are allowable at any time. Good taste forbids them.

The **Anticipatory Note** is just what its name implies. Here are some marked *.



Oratorio singers delight in supplying these, wherever our dear old friend Handel may have happened to leave them out.

Auxiliary Notes may enter *Chromatically* and are subject to *ornamentation*. But, *remember!* The *Harmonized note* which an *Auxiliary note* displaces must follow on immediately after it. Let the student analyze the following Example for himself.



Now, let the student create some Examples of similar type. Do not make them too long.

Finally, let the student create some additional examples in which *Passing Notes* and *Auxiliary Notes* are mingled. Let him stick to the *Close Harmony* to which, so far, he has been accustomed. We are going to drop it in the next Chapter.

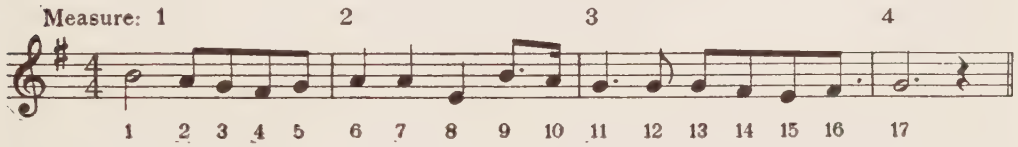
And remember this! Any passage ever written may be "boiled down" to a simple harmonic foundation by the elimination of all foreign and purely ornamental tones. If the foundation is no good, the composition falls of itself.

CHAPTER X

ON ACCOMPANIMENTS

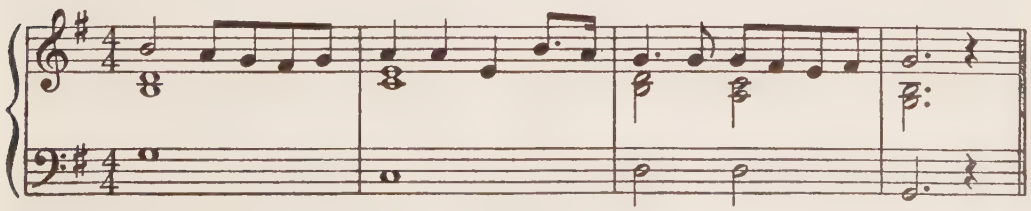
We have promised to discard Close Harmony. This is very necessary of course in learning Chord Successions and Progressions, in Hymn-Writing (although for this purpose Open Harmony is better), and as a basis for future work. The question is: how to get away from it? It will not do to dodge the issue and put it up to the student.

Let us take a bit of Harmonized Melody and make a few experiments. Here is a likely passage. We give the Melodic idea first and tell just what we are going to do with it. Each note is numbered.



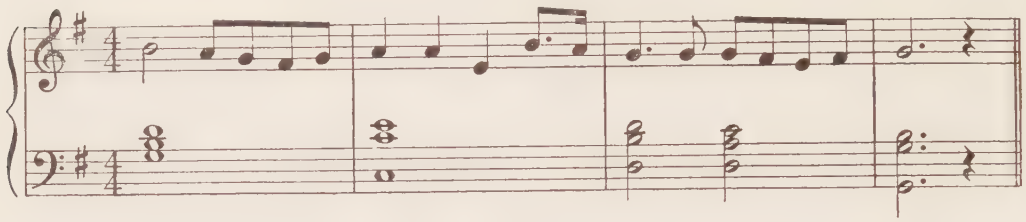
Our theme is evidently in the key of G, beginning on the Third Degree of the Scale (1). We find that the Root of the Tonic Chord (G) is heard twice in Measure **1** (3 and 5) and the Third of the Chord once (1); hence the Tonic Chord will answer for the entire measure. Nos. 2 and 4 then are considered as Auxiliary Notes. In Measure **2**, A (6, 7 and 10) and E (8) are evidently the Root and Fifth, respectively, of the Supertonic Chord. A First Inversion will be best. Never have too many Roots in the Bass. B (9) is an Auxiliary Note. In Measure **3**, G (11, 12, 13) is evidently the Root of the Tonic Chord: but F♯ (14 and 16) is the Leading Note, and hence usually the Third of the Dominant Chord. If so, let us make it a Dominant Seventh Chord, and precede it (11 and 12) by a Tonic Second Inversion. Then 13 and 15 are treated as Auxiliary Notes. Study this a long while. Try to imagine how it will sound. Finally play it. Measure **4** is, of course, filled up with the Tonic Chord (17).

Melodies, as they come to one, must be treated in this manner, analytically, and the Harmonies thought out; until, finally, it becomes almost second nature to select the fitting Harmonic Background. Here is our completed effort, in Close Harmony. We will transform it immediately.

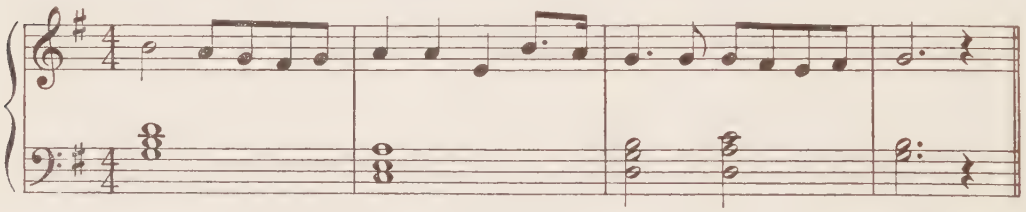


Very reminiscent, say you? Oh! well, why not? We must proceed, always, from the known to the unknown. Plenty of room for originality later on.

In playing over this Example, it may occur to us that, if we could only get rid of the two middle voices upon the upper staff, leaving the Melody untrammeled, it might be of advantage. Let us accomplish this. Here is the result:



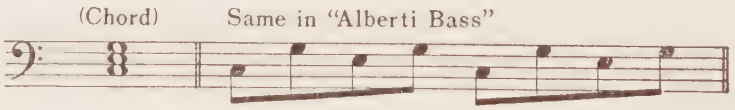
Except for the First Measure, and the Dominant Seventh Chord in the Third Measure, not so good. Let us not be quite so particular about voice parts and fix it up a bit. Suppose we change the Chord in the Second Measure by bringing down the E and substituting the Root A for the upper C. We will improve the First Chord in the Third Measure similarly, and drop the low G from the Last Chord. Then we have:



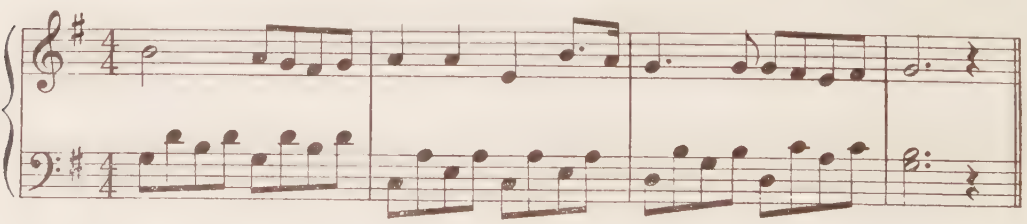
This is much better.

Now, what to do next?

If we could devise a form of *Dispersion* for the accompanying Tones we would be much better off. Let us try the *Form of Accompaniment,* so familiar to all of us, who have at some time or other wrestled with Kuhlau's or Clementi's Sonatinas, and known as the "Alberti Bass." Here we are:

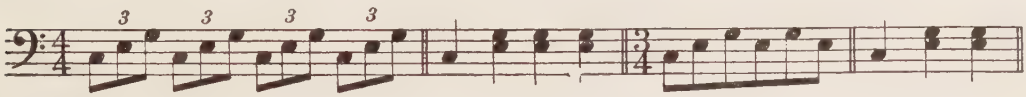


This is rather threadbare, but if it was good enough for Beethoven's "Moonlight Sonata" it is good enough for us, just now. See what it will do to our Example:



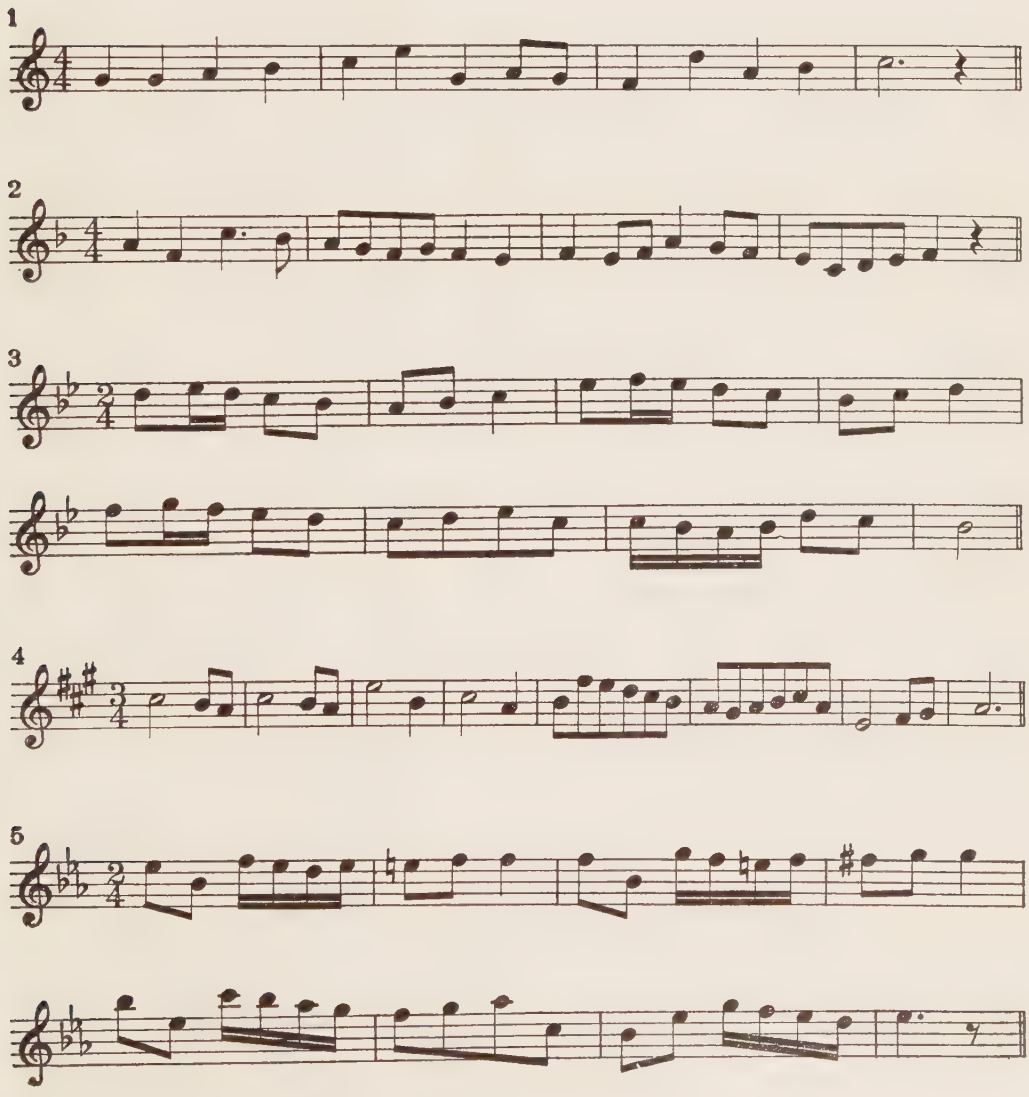
At last we have something.

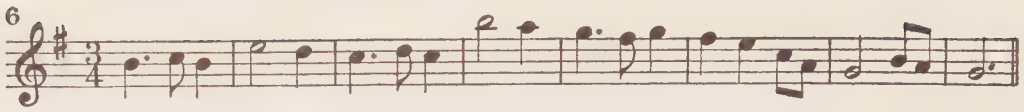
There are some other simple forms of *Dispersion* that the student may employ, at discretion, in writing accompaniments to the appended Melodic fragments. *Never mix them,* however. Having selected *one form,* stick to it. Here they are:



The student may invent a few more. But, keep them simple.

And here are the Tunes:





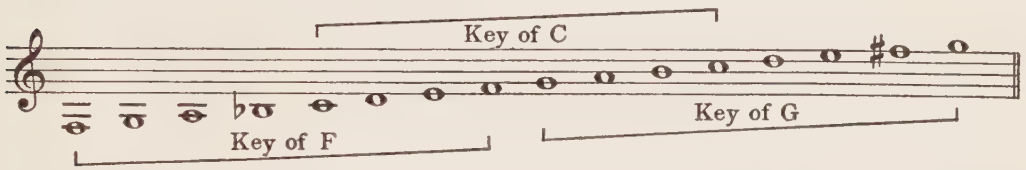
Now let the student make some for himself. Keep them simple and flowing, for the present. Use as few changes in Harmony as possible and make the chord successions conform to all of the Principles learned in the past. Remember, that no matter how a chord may be dispersed, or inverted, or otherwise broken up, it is the same old chord and subject to the same conditions. Consecutive Fifths and Octaves which occur through the dispersed Members of a Chord moving along in conjunction with Melody Tones need not be worried about, provided the Succession would still be correct if resolved back into the original Chord forms.

CHAPTER XI

TONAL RELATIONS

Thus far we have learned how to finish an eight-measure Period upon the *Dominant* (by means of a *Half-Cadence*); or to finish in the *Dominant Key* (by means of a direct *Modulation*). We may go still further afield, however: and to good advantage. Special attention must be paid to this Chapter: the Principles here given, once mastered, lead to future freedom and flexibility. Too many young composers, and older ones too, for that matter, fall down just at this spot.

Let us return to our diagram of Related Scales, and add the Tetrachord below.



Here we have the Principle in a nutshell. Take C as our principal Key. On one side of it we have the Key of F, having the Tetrachord C, D, E, F in common: on the other side we have the Key of G, having the Tetrachord G, A, B, C in common. *But,* F is the *Sub-Dominant* of C, and G is its *Dominant.* Hence we establish the fact that *every Major Key* has as its *Relative Keys* the *Sub-Dominant* and *Dominant.*

Furthermore, since *every Major Scale* possesses a *Relative Minor Scale* (derived from it) there must always be a group of *Six Related Scales* revolving around any given *Principal Tonic* (or *Key*). Here we have a complete working Principle. The Relative Minor of C is A; of F, D; of G, E.

In working in any Key the student should make for himself a Diagram like the following:

Key of **C** (Principal)

Minor Relations	Major Relations
A	
D	F
E	G

Now, note well, each of these *Keys* has a **Leading Note,** as follows:

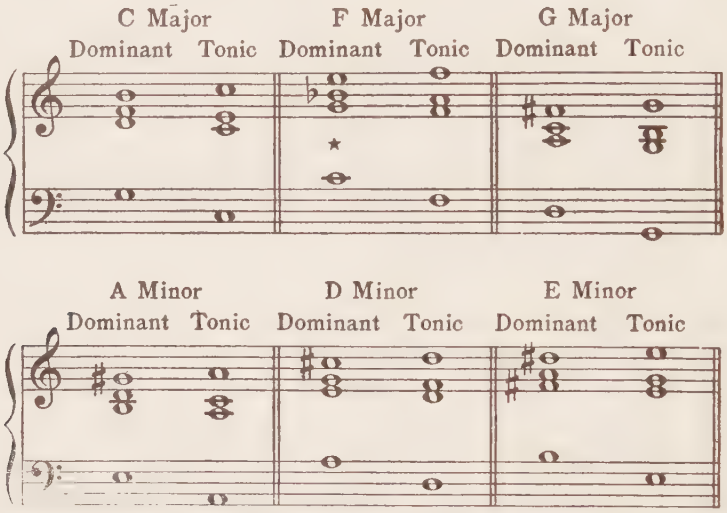
Minor Keys	Leading Note	Major Keys	Leading Note
A	G♯	C	B
D	C♯	F	E
E	D♯	G	F♯

The student, until he becomes thoroughly familiar with all Keys and their Relationships, should make for himself, also, a Diagram of Leading Notes, in the Key in which he may be working.

Now, for an important Principle. Every *Chromatically Raised Note* in *any given Scale* may be treated as the *Leading Note* to some *Related Scale.*

Furthermore, as we have already discovered, the *Leading Note* is best *Harmonized* by the *Dominant Chord* of the *Scale to which it is Leading.*

In accordance with the preceding diagrams, here are the *Leading Notes* to be found in the *Key of* **C** and its *Relations*, each *Leading Note* harmonized by its proper *Dominant Chord* (the Seventh being added); and each *Dominant* being followed by its *Tonic.*



* Observe the B♭ in this Chord. It is the *Leading Note* to C, *chromatically* lowered. We deduce from this Example, that the *Chromatically Lowered Leading Note* may *always* be the *Seventh of the Dominant Chord of the Related Sub-Dominant Key.* This may seem a little complicated at first, but the Example speaks for itself. An Ear Training Exercise should be made of these Tonal Relations. Many a promising young composer has floundered around for years because he did not understand them or appreciate their value in the general scheme of things.

The student should familiarize himself with the *Tonal Relations* in all Keys. Write them out in full. Those who may know them already will find a review at this time very profitable.

CHAPTER XII

ON PLANNING MELODIES AND HARMONIES

All that has been said about *Cadences* in the past applies equally to the *Dominants* and *Tonics* of the *Related Keys* in any *Group.*

This will help us greatly both in Melody making and in Harmonization.

Care must be taken always, however, not to confound *Chromatically Altered Notes* which are *Members of Chords* with *Passing* or *Auxiliary Notes.*

Passing or Auxiliary Notes may occur *at any time,* but Leading Notes which are treated as Thirds of Dominant Chords are introduced only *for special purposes.*

It will have been gathered from what has preceded, that while Melodies may be written entirely independent of Harmonies, and the Harmonies made to fit, nevertheless, it is better if Melodies be founded upon some definite *Tonal* (and hence Harmonic) Plan. Or in other words, Melody and Harmony must go hand in hand, and one may be altered to conform to the other.

Now we must not be misunderstood in this. We know of composers who sit at the piano improvising Harmonies of more or less significance and humming over Melodies to fit them. This is putting the cart before the horse, and it is *not Composition.*

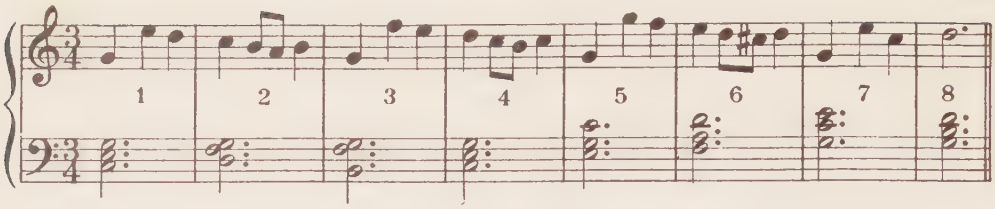
We have now to compose Melodies of sixteen measures, with an appropriate Harmonic basis transformed into a tasteful accompaniment. If all up to this point has been learned thoroughly and understood, this should not prove difficult.

In the light of our present Knowledge, we may end an Eight Measure Period as follows:

1. On the Dominant Chord of the Principal Key.
2. On the Tonic Chord of the Dominant Related Key.
3. On the Tonic Chord of any Related Key.
4. On the Dominant Chord of any Related Key.

We must do anything to *avoid a full stop* on the *Tonic* of our *Principal Key.* But even a *Perfect Cadence* to the *Tonic* of a *Related* Key does *not* count as a full stop.

Let us employ a typical, but simple, bit of Melody and see where we might take it. We give a Period at first, ending on the Dominant Chord of our Principal Key. The Harmonies (to be expanded afterwards) are indicated in the Bass. For convenience of reference the measures are numbered.



Analysis

Measure 1, Tonic Chord (Root in Bass). D is a Passing Note.

Measure 2, Dominant Seventh Chord (Second Inversion). C is an Auxiliary Note. A is a Passing Note.

Measure 3, Dominant Seventh Chord (First Inversion). E is a Passing Note.

Measure 4, Tonic Chord (Root in Bass). D is an Auxiliary Note. B is a Passing Note.

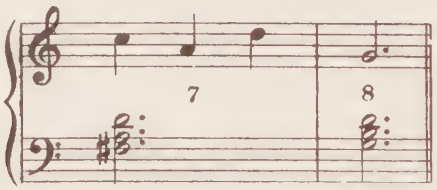
Measure 5, Tonic Chord (First Inversion). F is a Passing Note.

Measure 6, Supertonic Chord (First Inversion). E is an Auxiliary Note. C♯ is a Passing Note.

Measures 7 and 8 form a *Half-Cadence:* The Second Inversion of the Tonic followed by the Dominant.

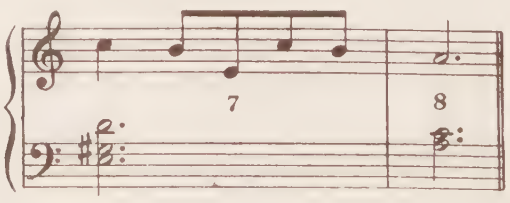
Before going on and adding another Eight Measures, let us see what else might be done with Measures 7 and 8.

Written as follows, they would indicate a deliberate Modulation to the Dominant Key.



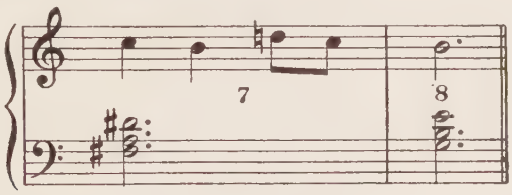
There is no mistaking the effect of that F♯ in the Bass. Here is some good Ear Training.

Here is another Close for our Period:



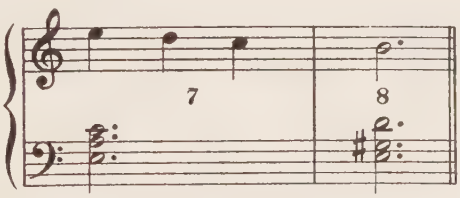
In this Example, Measures 7 and 8 constitute a Perfect Cadence to A minor (Relative Minor of C Major). Precede this Example by Measure 6 (above) and note how effectively the Dominant Seventh Chord of A Minor (Measure 7) follows the Supertonic Chord of C Major. In Measure 7 C is an Auxiliary Note, each time.

Here is still another Close for our Period:



Examine this one carefully. Measure 7 is the Dominant Seventh Chord of E Minor. Measure 8 is the Tonic Chord of E Minor (First Inversion). In Measure 7 the first Melody Note, C, is an Auxiliary Note falling upon B (the Root of the Chord). The last C in the Measure is a Passing Note and the D♮ is merely an Ornamentation of it. Note the poignant effect of this foreign D♮ against the real member of the Chord, D♯, in the Bass. Train your ears.

Here is another Close:



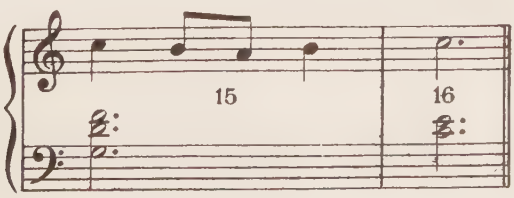
In this Example Measure 7 is the Tonic Chord of A Minor (Second Inversion), followed in Measure 8 by the Dominant Seventh Chord of A Minor (Root in Bass).

These Closes are sufficient to demonstrate the idea. Try them, one after the other. Play Measures 1 to 6 (as above) adding, in turn, each of the versions given of Measures 7 and 8. Take your choice. It is a matter of taste and intention.

At this point, let the student write some *Examples of his own,* trying out the various Closes.

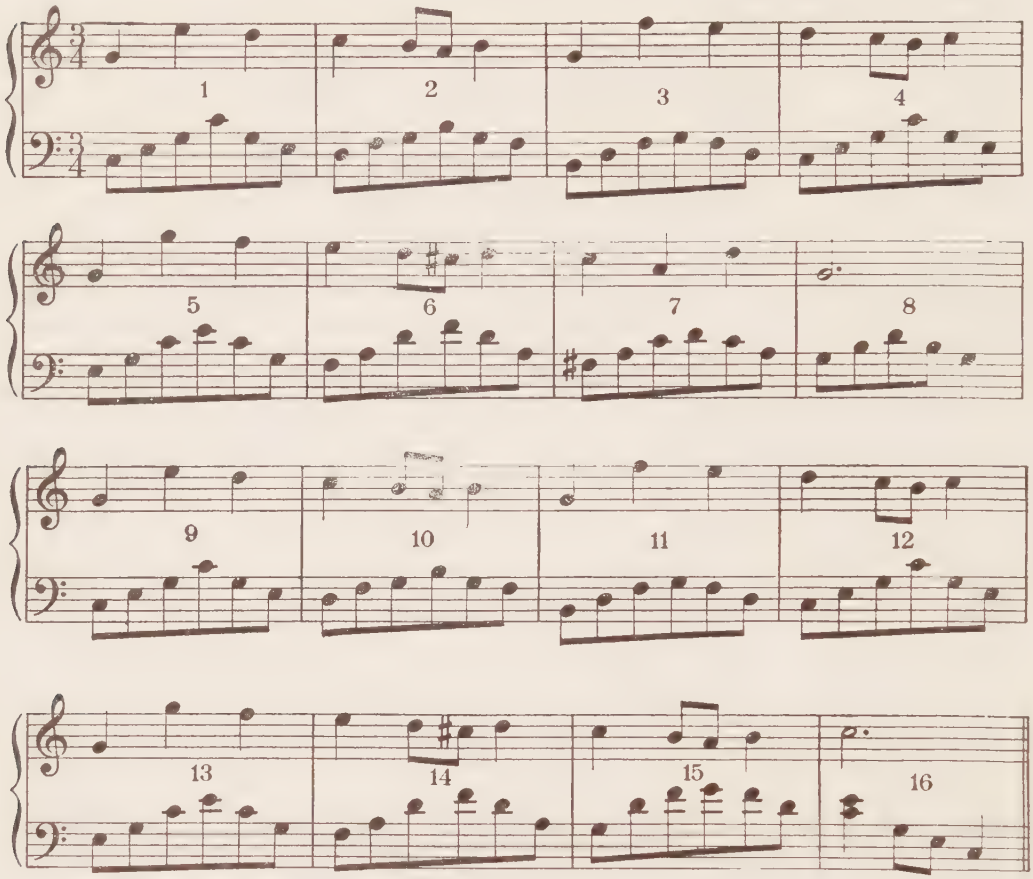
Our final Eight Measures will come easily enough. Simply repeat Measures 1 to 6 and plan an appropriate Close on the Tonic.

Here is the Close. In this case Measures 7 and 8 will become Measures 15 and 16.



Measures 15 and 16 form a Perfect Cadence. C, in Measure 15, is an Auxiliary Note; A, a Passing Note.

Here is our complete Melody. The Harmonies are *Dispersed* into a simple form of *Accompaniment.*



Very plain, so far, but, nevertheless, good for a start.

Now, let the student complete similarly the Periods he has started, according to the directions given above.

Later on, we shall find means for improving these Sixteen Measure Melodies.

It may be necessary, even now, for the student to make some *slight changes* at the beginning of his Second Period of Eight Measures, on account of the manner in which he has Closed his First Period.

These experiments should prove interesting.

CHAPTER XIII

FORMS OF ACCOMPANIMENT

It is somewhat difficult to classify the various **Forms of Accompaniment.** So far, for use in our preceding studies we have suggested but a few simple ones.

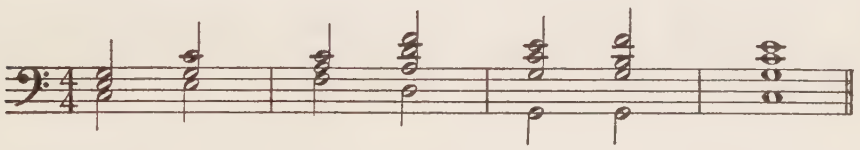
For working purposes, we might divide them up as follows:

1. Rhythmic Repetitions of Single Complete Chords.

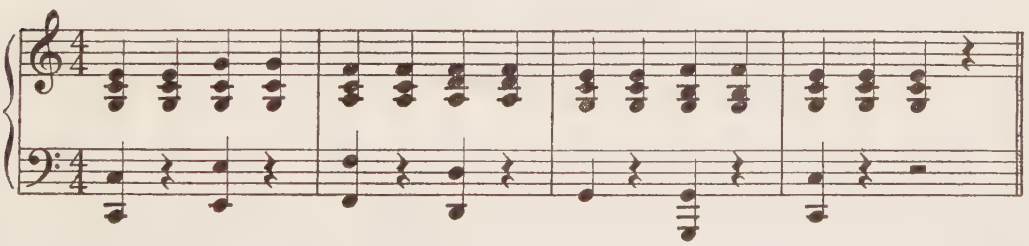
2. Broken or Dispersed Chords (Arpeggios).

3. Figures containing Passing Notes or Auxiliary Notes (or both).

We will give a few Examples of each, based upon the following brief Harmonic Scheme.



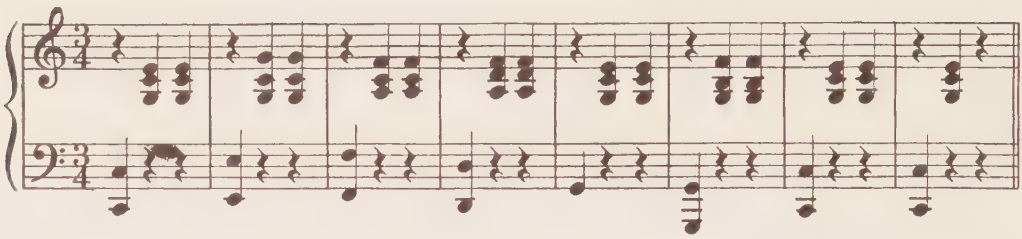
For accompanying the voice or another instrument, the following would prove effective:



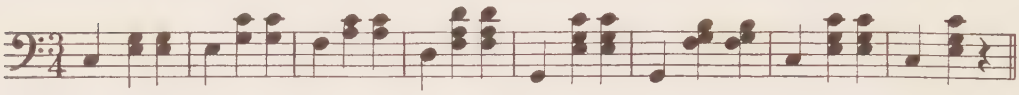
It may be stated right here, that, so long as the original *Four-Part Harmony* upon which the bulk of our Composition is based, remains *undisturbed,* the several parts may be doubled or multiplied indefinitely. This is particularly true of Instrumental Music.

We must, first of all, see that our *Melody* is *good.* Next in importance, comes the creation of a tasteful, smoothly moving *Bass* part. Upon these two parts we must lavish all the skill and knowledge we have acquired, so far. If these outside parts are right and proper the inner parts will, in a large measure, take care of themselves.

Our Example above might be turned into Triple Time. In this case, as is done so often, we could omit the Chord on the first beat of each Measure.

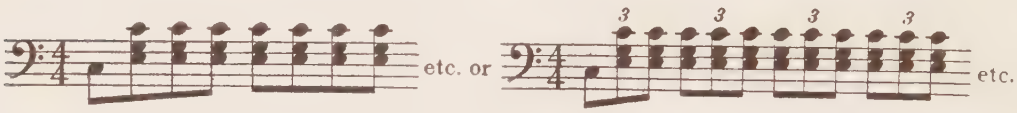


If we wished the above all in the Bass Clef, we could make it still simpler.



We could *Waltz* to this, if we felt like it.

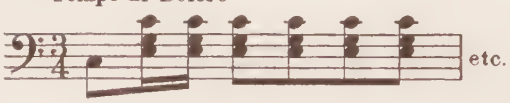
The *Repetitions* might be more rapid.



Let the student finish these for himself.

The *Bolero* rhythm is attractive.

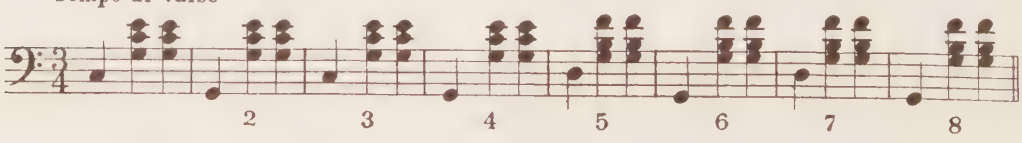
Tempo di Bolero

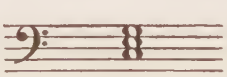


Let the student finish this one also.

It so happens, in certain simple styles of writing, that the Harmonies change so infrequently as to render a *repetition of the same Bass,* through a number of measures, undesirable. In such a case we may go to *another member* of the *same Chord,* and return. Here is an Example:

Tempo di Valse

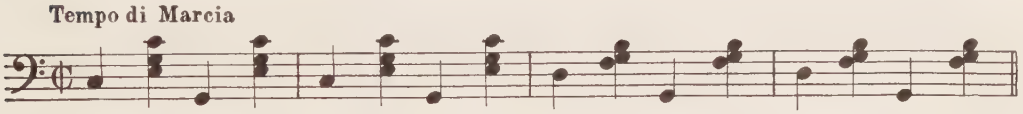


Measures 1, 2, 3, 4 are all evidently *one Chord:*  *Root* in Bass.

In measures 2 and 4, however, we find the *Fifth* in the Bass. Such does not count as a Second Inversion: it is merely a part of the distribution of the Chord.

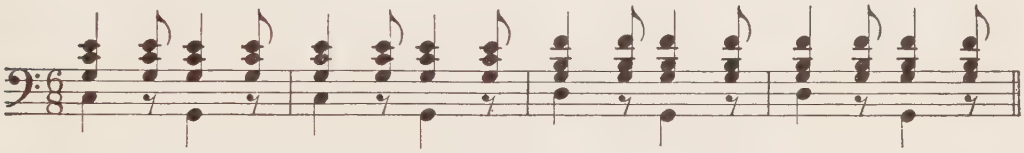
Measures 5, 6, 7, 8 display an effective manner of handling the Dominant Seventh Chord: the *Fifth* and the *Root* alternating in the Bass. Note, that, when the *Fifth* of this Chord comes on the *accent,* we omit it from the remainder of the Chord.

In Double Time we frequently find this strong form of Accompaniment:

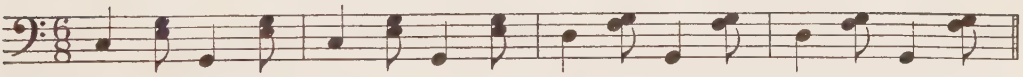


The same comment holds good, as for the preceding Examples.

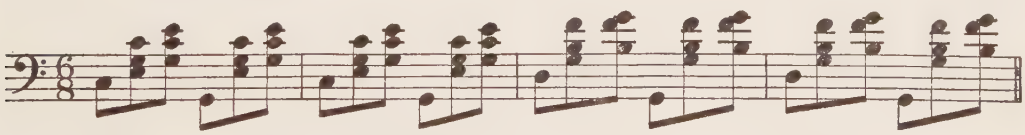
What would Mr. Sousa's *Washington Post,* and many another 6/8 March have been without this contagious rhythmic accompaniment?



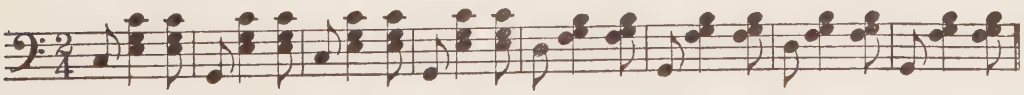
An easier method of displaying the above would be as follows:



A more elegant effect may be obtained by a repetition of the Chord in different Positions:



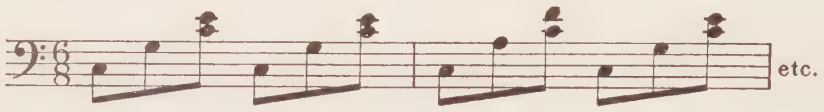
For certain purposes, a Syncopated Accompaniment is of advantage:



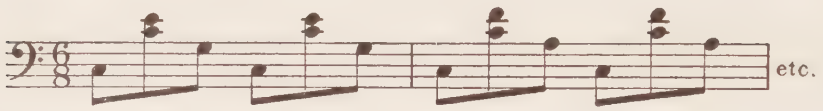
One of the best definitions of *Syncopation* that we have heard, by-the-way, is that "it is music *out-of-step.*"

Let the student write out for himself Examples of *all* these forms of Accompaniment. Write them in various Keys. Play them all, and become used to them.

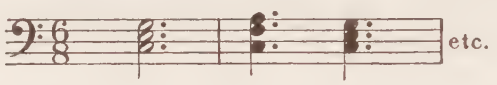
We may sub-divide our Classification of *Broken* or *Dispersed Chords* into *Chords Partially Broken*, and *Chords Entirely Broken*. Chords are *Partially Broken* when *two or more members are sounded together* and the *remaining members* in succession; like this:



Or the other way about:



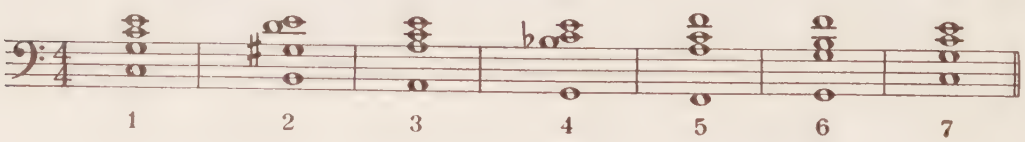
The Harmonic Basis for either of the above, is, of course:



Let the student invent some Harmonies of his own, in various Keys, and Disperse them according to this method.

There are numberless ways of using **Broken Chords** in Accompaniment Forms. The idea is to select some rhythmic figure and then carry out the Dispersion in a similar manner through each Measure. Regularity is a prime necessity.

In the light of our present knowledge, let us select a Harmonic Basis in which we will employ some Dominant Seventh Chords borrowed from the Related Keys. Here is a likely passage:



No. 1 is the Tonic of the Key, Root in Bass.

No. 2 is the Dominant Seventh Chord of A Minor, Fifth in Bass.

No. 3 is the Tonic Chord of A Minor, Root in Bass.

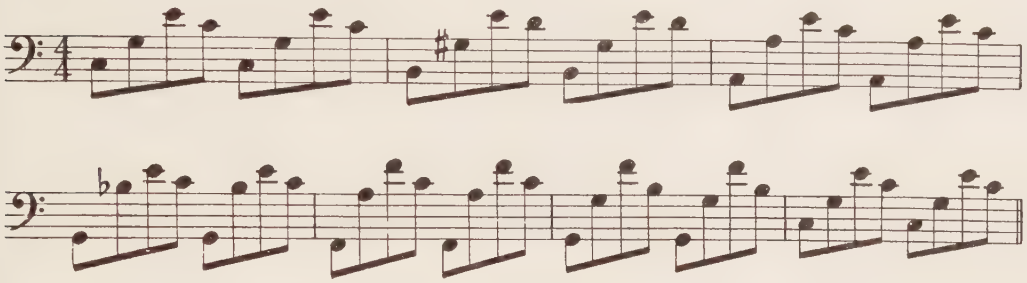
No. 4 is the Dominant Seventh Chord of F Major, Fifth in Bass.

No. 5 is the Tonic Chord of F Major, Root in Bass.

Nos. 6 and 7 form a Perfect Cadence in C Major.

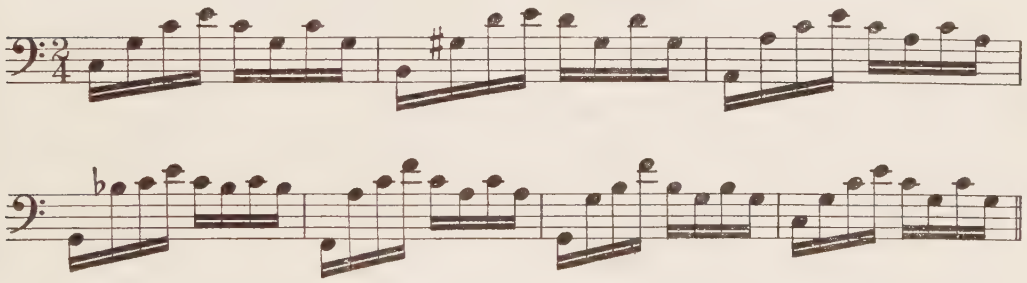
Always analyze your Harmonies. This little passage will be good for Ear Training. Note particularly the firm, diatonic Bass part. Never write a slovenly Bass. Such will spoil everything.

Now for some Dispersions of the above:

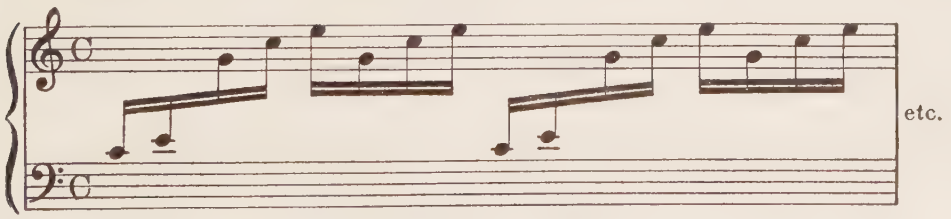


Note the absolute regularity of this Dispersion, the members of each group corresponding, note for note. In writing such Passages one must always watch out for this.

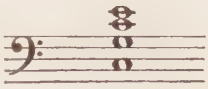
Here is something more elaborate, based upon the same Harmonies.



These are sufficient to demonstrate the idea. Let the student make many more for himself, using the above Harmonies, at first; then some of his own. Many of us will recall the finest of all Dispersions of this type (and one of the first), the 1st Prelude (in C) in Bach's "Well-Tempered Clavichord," beginning:



When we begin adding *Passing Notes* or *Auxiliary Notes,* or *both,* to our Forms of Dispersion, our opportunities are practically limitless. Let us take the Harmonic Basis upon which we have been working last and experiment with it further.

We began with this Chord 

which we Dispersed thus:

Suppose we try it with just one *Passing Note* (marked +), ascending and descending. Note the result. Some more Ear Training.

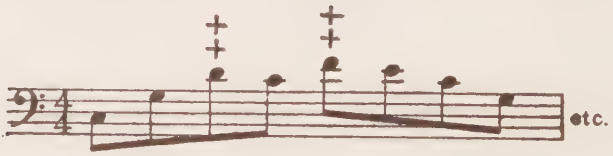
And then the next Measure will go thus:

We used the *Passing Note,* D♯, because, otherwise, we could not have put a Passing Note in this measure, in a place corresponding to the location of the Passing Note in the preceding Measure. Let the student finish this Example. But remember! Once having established a Passing Note in a certain position in *one* Measure, the same idea should be continued in the *following* Measures. The same *Principle* applies to *Auxiliary Notes.*

Now, see what an *Auxiliary Note* $\overset{+}{+}$ will do for the same Example:

Let the student finish this Example. It is quite easy to do. Put *every Auxiliary Note* in the corresponding place.

Here is the First Measure of our Example with *two* Auxiliary Notes:



Let the student finish this one also. It is, likewise, very easily done.

Finally, let the student work out a number of *Passages* of all kinds, for himself. First of all, it is necessary to create a true Harmonic Basis, however.

The works of Mendelssohn and Chopin abound in wonderful Examples of all forms of Dispersion. These should be examined and compared.

Among more modern writers, the student is referred particularly to the works of Godard, Chaminade and Moszkowski, for fine specimens of Passage Work.

Bear this in mind always. There is no worth-while passage in the whole of Music that may not be "boiled down" into its original Four-Part Harmonic Structure. or, in some cases, even less.

We are now ready for some more Composition.

CHAPTER XIV

FURTHER EFFORTS IN COMPOSITION

We have seen how a Period may be built up from one or more Motives, and how two Periods may be combined to form a Sixteen-Measure Melody. We have found that such a Melody may be Harmonized effectively by the simple means so far at our disposal. We have grasped the basic Principle of Modulation through an examination of Scale Relationships and of the uses to which Chords and Cadences from the Related Keys may be put. We have also emancipated ourselves from the Close Harmony of the Text Books through a study of Passing and Auxiliary Notes and of the various forms of Dispersed Harmony. This is a very good point at which to review all the knowledge so far attained and to clear up any obscure points. Proficiency in musical creation depends absolutely upon a thorough mastery of the successive steps necessary to be taken.

We are now prepared to go beyond our Sixteen-Measure Melodies. And this brings us into the realm of **Musical Forms.** This is a somewhat elastic term which is applied to various *types* of musical compositions, each one of which follows a certain *definite outline* in structure and treatment.

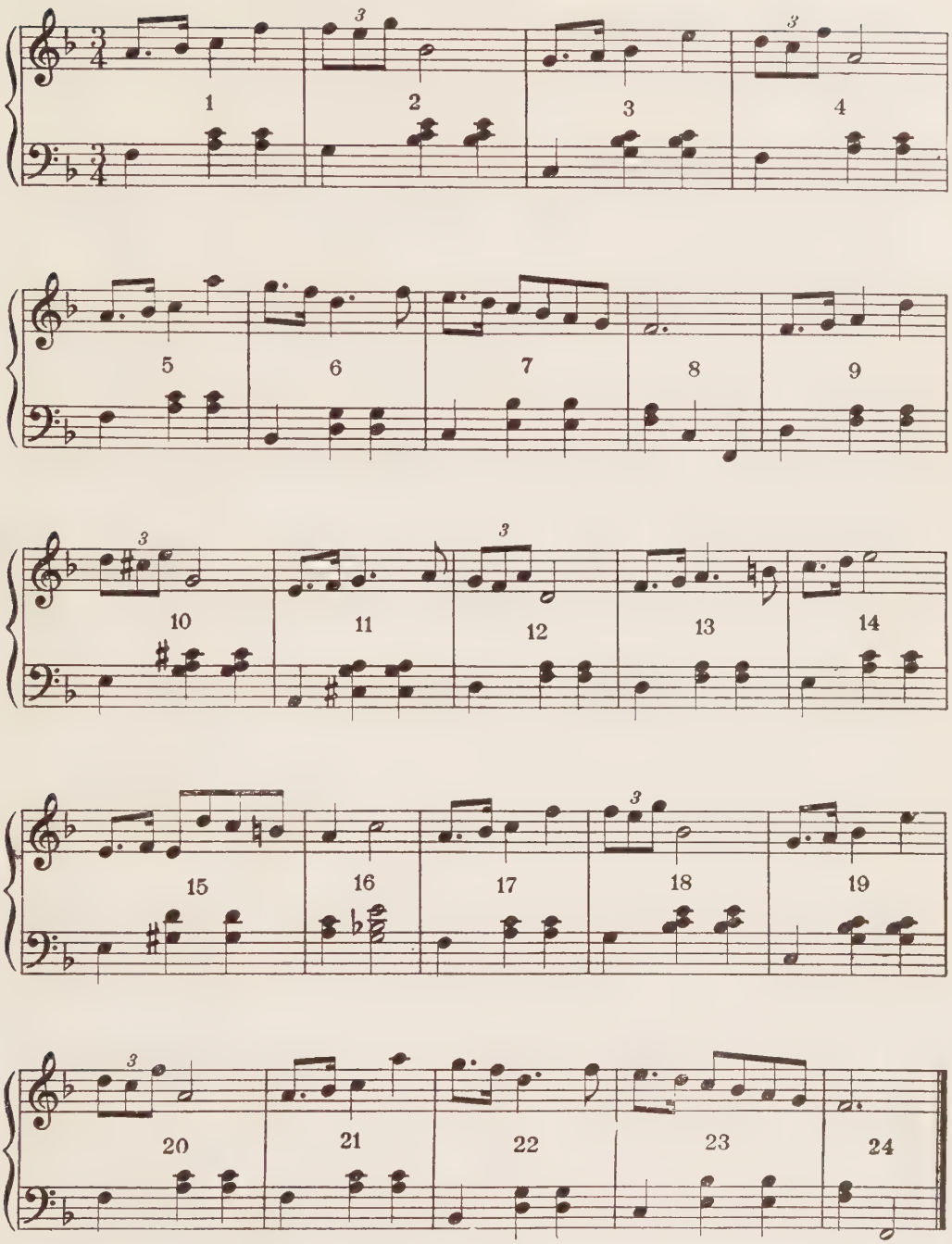
The *Melody* made up of *two* balanced *Periods* represents the simplest variety of what is known as the **Song Form.**

Now let us see what may be done with *three* Periods (giving us a continuous bit of Composition, twenty-four measures in length); another variety of the *Song Form.* Here is a suitable working outline:

Three Periods (Twenty-Four Measures)

1.	2.	3.
Eight Measures ending in the Tonic.	Eight Measures ending in the Dominant Related Key, or in the Relative Minor Key (or in any Related Key).	Return of the first Eight Measures in the Tonic.

Here is a little piece, following the above outline, and worked out according to the knowledge so far attained. For purposes of Analysis the Measures are numbered.



Two contrasting Motives are employed, the one growing out of the other, very much in the manner of a *Question* and *Answer,* or *Antecedent* and *Consequent,* as they are sometimes called. We will not multiply terms, however. The music sounds just as well without them.

Measure 1 is, of course, based upon the Tonic Chord, Root in Bass. The B♭ in the melody is a Passing Note.

Measure 2, the Dominant Seventh Chord, Fifth in the Bass. The F in the melody is an Auxiliary Note.

Measure 3, still the Dominant Seventh, Root in Bass, since Fifth is in the melody. One Passing Note, A.

Measure 4, the Tonic again, Root in Bass. The D is an Auxiliary Note.

Measure 5, still the Tonic, Root in Bass. One Passing Note, B♭. The Motive this time rises a little higher, looking towards the Cadence at the end of the Period.

Measure 6, the Supertonic Chord, First Inversion. Both F's in the melody are Passing Notes, moving by *Skips*.

Measure 7, the Dominant Seventh Chord, making a plunge towards the Tonic. D is a Passing Note and A is an Auxiliary Note.

Measure 8, the Tonic Chord. The distribution of the Accompaniment is changed a little to get an *Ending*. Except for the fact that we go immediately into a Related Key, we would have avoided the Perfect Cadence at this point.

Measure 9 starts off the Second Period in D Minor (Relative Minor Key), Tonic Chord, Root in Bass. To preserve *Unity* and because we need no new Motives, we have merely Transposed the original Motives. While this may not always be desirable, it is far better than multiplying motives, without reason. In Measure 9, G is a Passing Note.

Measure 10, the Dominant Seventh Chord of D Minor. Note the C♯, Leading Note of D Minor. The Fifth of the Chord is in the Bass. D in the melody is an Auxiliary Note.

Measure 11, still the Dominant Seventh Chord of D Minor, Root in Bass, this time. F is a Passing Note.

Measure 12, Tonic Chord of D Minor, Root in Bass. G is an Auxiliary Note.

Measure 13, the Tonic of D Minor. But here is a nice point, a point, by-the-way, upon which hinges all Tonal flexibility: the Chord of D Minor is also the Sub-Dominant Chord of A Minor and, by looking ahead, we perceive that we are on our way to A Minor: hence the B♮ in Measure 13 is considered as a Passing Note derived from the Scale of A Minor.

Measure 14, Tonic Chord of A Minor, Second Inversion. D is a Passing Note.

Measure 15, Dominant Seventh Chord of A Minor, Root in Bass. Note the G♯, Leading Note to A Minor. F, in this measure, is a *Changing Note;* C is an Auxiliary Note.

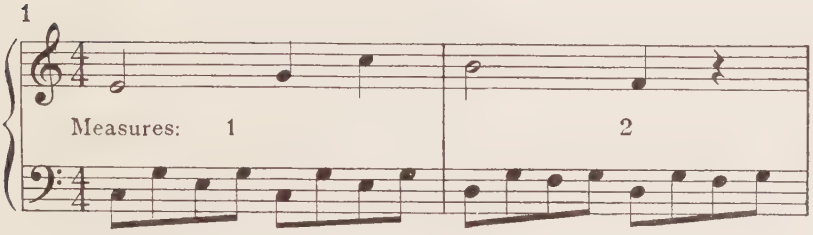
Measure 16, Tonic Chord of A Minor, on first count, Root in Bass, Fifth of Chord omitted. On the second count, we introduce the Dominant Seventh Chord of F, Fifth in Bass; leading us back to our *Original Key,* and to the return of our First Period, Measures 17 to 24: and our little Piece is completed.

Before throwing the student entirely upon his own resources to create some of these *Twenty-Four Measure Song-Forms,* we will start a few for him. In each case we will give Measures 1, 2 and Measures 9, 10. The student must write Measures 3 to 8 and Measures 11 to 16, and the return of the First Period.

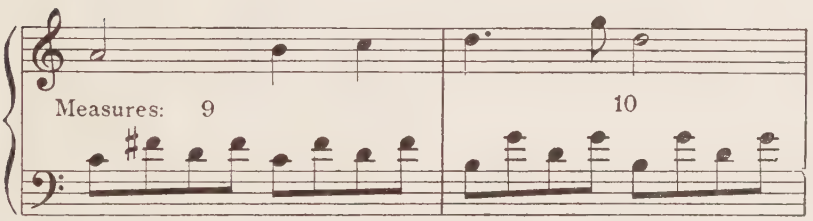
Everything that we have learned so far must be borne in mind. Strive to think clearly, to listen intently, and to write smoothly and forcibly.

Here is some likely material upon which to work:

1



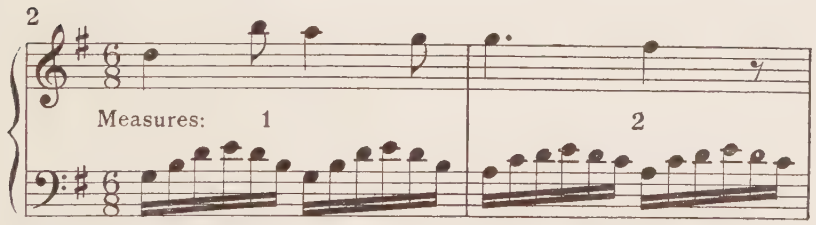
Measures 3 to 8 to be supplied.



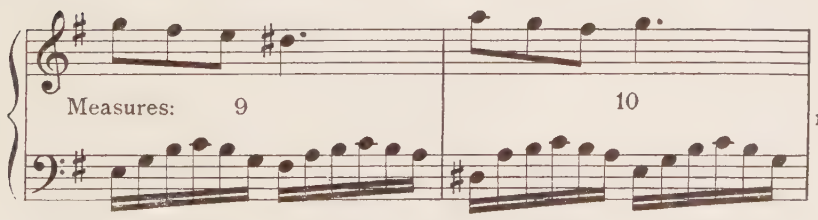
Measures 11 to 16 to be supplied.
Measures 17 to 24 to be added.

Before beginning to write, Analyze a little bit: Key of C, two Motives, our old friend, the "Alberti Bass," for an accompaniment (Measures 1 and 2). Second Period evidently in the Dominant Key (measures 9 and 10); Note the F♯. All right? Go ahead!

2

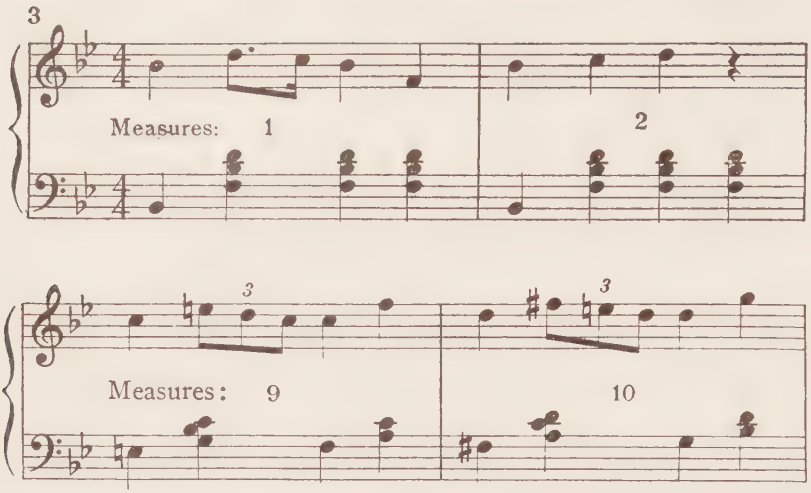


Student writes measures 3 to 8.



Student writes measures 11 to 16; 17 to 24.

Analyze! Key of G; accompaniment has a Passing Note (E) in each group. Measure 1, Tonic; Measure 2, Dominant. Measures 9, 10, evidently in Relative Minor, E Minor; note the D♯, Leading Note to E Minor. Two Chords to each measure.



The start is easy: Measures 1 and 2 all in Tonic of B♭ Major. Chord Form of Accompaniment. But, what have we here? Measure 9, two changes of Chord to a Measure: the Dominant (Leading Note E♮) and Tonic of the Key of F. Measure 10: the Dominant (Leading Note F♯) and Tonic of the Key of G Minor. Look out! Do not get out of the Related Keys. In our Harmony Books, we learned of *Sequences*. Measures 9 and 10 form a Sequence.

The student should now write *many* Examples of his own. Only by constant practice can efficiency in Composition be attained.

CHAPTER XV

ADDITIONAL HARMONIC RESOURCES

So far we have worked with Common Chords and with the Dominant Seventh Chord only; first with Chords from the Principal Key alone and afterwards with Chords from the Related Keys. So much is sufficient for the first efforts in Composition; and indeed, it is advisable; since in a wealth of resources a beginner may become confused, and hence neglect those very Harmonic Resources which are at the foundation of the whole subject. Much beautiful and permanent music has been written, employing but little more material than we have already given.

We have always contended that, if a student could use the Dominant Seventh Chord correctly, and with ease and freedom, all other Dissonant Harmonies could be mastered readily enough. Those who have studied the author's *Harmony Book for Beginners* have gone no further than the **Dominant Seventh Chord** but now is the time for them to proceed a little more deeply into the matter. Those using *this book,* who have already gone further, will find a review of benefit and they may indeed acquire some new ideas on the subject.

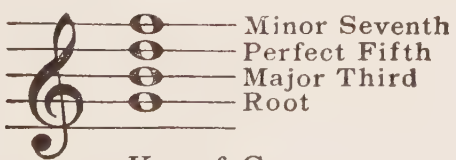
We are not concerned with any discussions as to the origin of *Dissonant Chords* and we have no apologies to make for the manner of treatment herein outlined. We are interested only in the practical uses of these Chords in actual Composition and in the simplest methods of making them clear to the student.

Consequently, being guided only by the results shown in real Composition, we prefer in this work to ascribe all Dissonant Chords to *one Root,* chiefly: the **Dominant.**

From the very beginning, the student has been accustomed to build up his Chords in Thirds. In the case of the Dominant, he has built up a *Four-Part Chord:* Root, Major Third, Perfect Fifth, Minor Seventh. By-the-way, students who are weak on the *Intervals* should brush them up at this point. They will be needed.

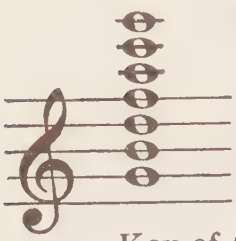
Here is our chord as at present constituted:

Dominant Seventh Chord.

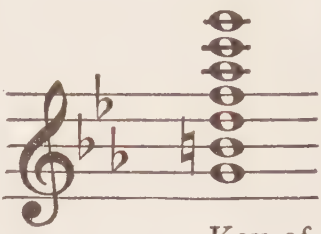


Key of C.

So far, the Dominant Seventh Chord is the same, both for C Major and for C Minor. But, let us go right on and build up this chord as far as we can, both in C Major and in C Minor, still using Thirds. This will be the result:



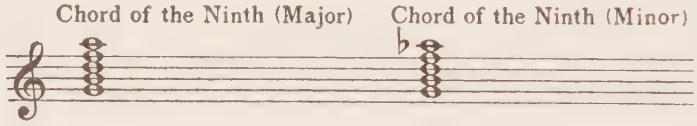
Key of C Major.



Key of C minor.

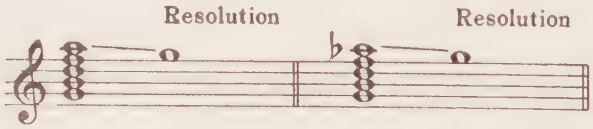
We might as well tell the student right now, that, *any Groups* of *Tones* derived from *these two* may be used in actual Composition, and that *any one Group* may follow *any other Group*. If this were not so, much good modern music would be incapable of Analysis. The how, the why, and the wherefore will be explained in easy, successive stages. Just now, play over each Group slowly, one Member at a time, and make an Ear Training Exercise of it. Next, select any four Members from each Group, and sound them together, as many combinations as possible.

Now, to go back a little: we have added the **Ninth** to the *Dominant Seventh Chord*. In the *Major Key* it is a *Major Ninth:* in the *Minor Key* it is a *Minor Ninth*. Here we are:

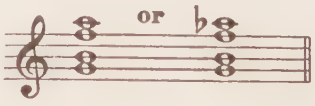


We give it this way because the Minor Ninth Chord is *borrowed frequently* for *use* in the *Major Key*, and because the treatment is the same in both cases.

The *Ninth* being a *Dissonant*, usually *Resolves* (descends one Degree):

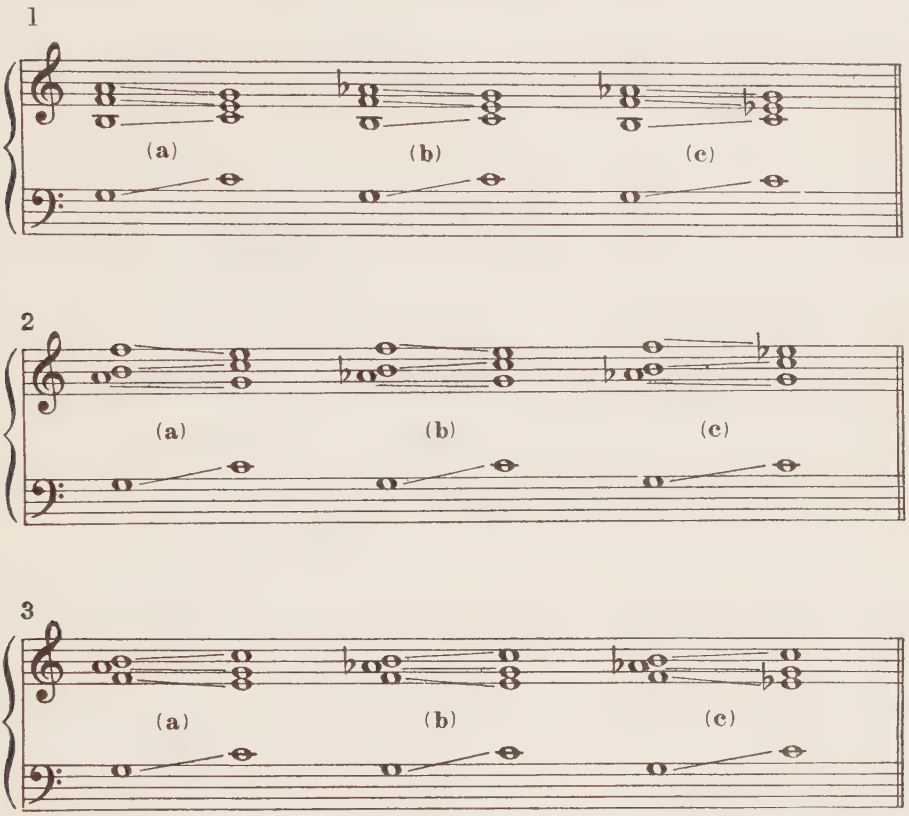


Since the addition of the Ninth gives us a *Five-Part Chord*, one member must be *omitted*, for ordinary purposes. When the *Root is present*, the best member to *omit* is the *Fifth*. This leaves us:



In this form the Dominant Ninth Chord moves much like a Dominant Seventh Chord. Since the *Ninth,* however, does not sound well *close to* or *below* the *Root* the chord has but *few* satisfactory *Inversions.* Here are the best methods of using it:

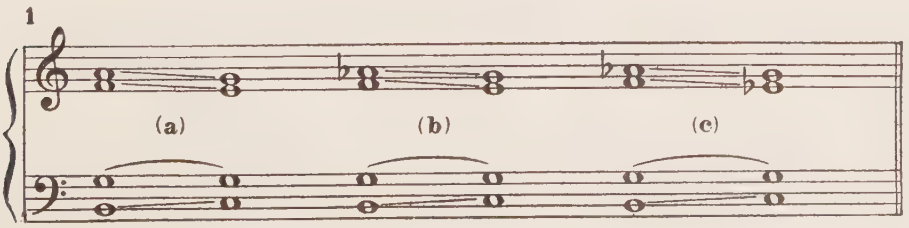
THE VARIOUS POSITIONS



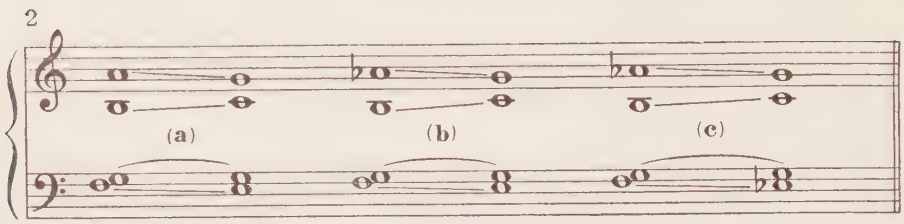
At (a) in Nos. 1, 2 and 3 we have the *Major Ninth Chord* going to the *Major Tonic Chord.* At (b) in Nos. 1, 2 and 3 we have the *Minor Ninth Chord* going to the *Major Tonic Chord.* At (c) in Nos. 1, 2 and 3 we have the *Minor Ninth Chord* going to the *Minor Tonic Chord.*

THE POSSIBLE INVERSIONS

Third of Chord in the Bass.



Seventh of Chord in the Bass.



At (a) in Nos. 1 and 2 the *Major Ninth Chord* goes to the *Major Tonic Chord.* At (b) in Nos. 1 and 2 the *Minor Ninth Chord* goes to the *Major Tonic Chord.* At (c) in Nos. 1 and 2 the *Minor Ninth Chord* goes to the *Minor Tonic Chord.*

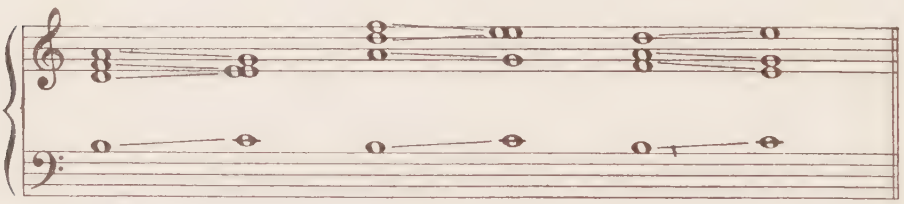
These *Progressions* are rather biting. Once in a while, however, they just fit. See the works of Wagner and Grieg for many splendid examples.

The student should write out the preceding examples *in all Keys* and make an Ear Training Exercise of them.

In our Composition work we can introduce the Dominant Ninth Chords of any of the Related Keys, wherever it seems best to do so. This gives us additional Variety, and occasionally it may get us out of a tight place.

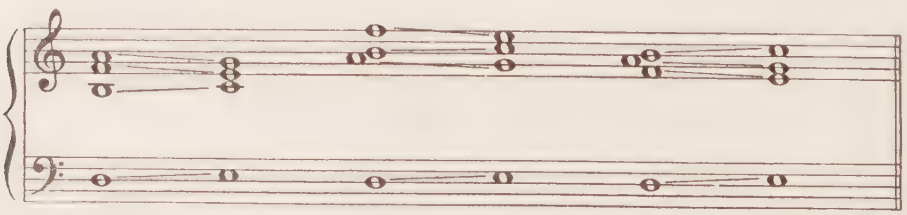
With the *Root omitted* the Dominant *Major* Ninth Chord becomes still more like the Dominant Seventh Chord, with a similar array of Positions, Inversions and Progressions. Here they are:

Positions of Major Ninth Chord, Root omitted. Third in Bass.



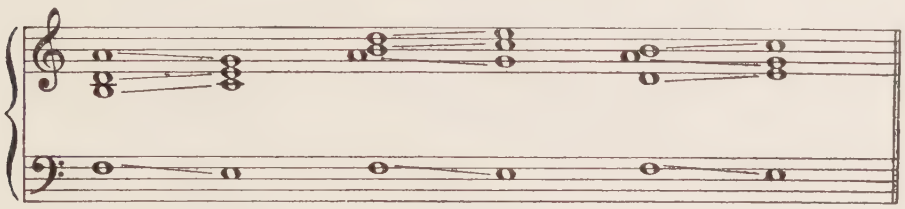
In this example, where the Progression is to the Tonic, it will be observed that the *Fifth* of the chord (D) moves upwards. This is done to avoid consecutive Fifths which are not particularly agreeable in this Progression.

Major Ninth Chord Inverted, Fifth in Bass, followed by the Tonic Chord.



This Inversion is very effective at times.

Major Ninth Chord Inverted, Seventh in Bass, followed by the Tonic Chord.



This Inversion is also effective.

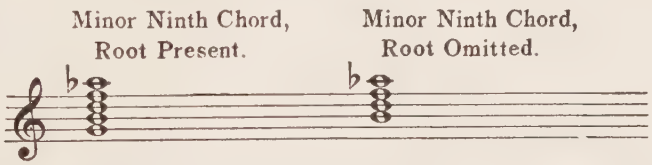
The student should write out the preceding Examples in all Keys, and make an Ear Training Exercise of them.

The *Major Ninth* is heard but *seldom* in the *Bass.*

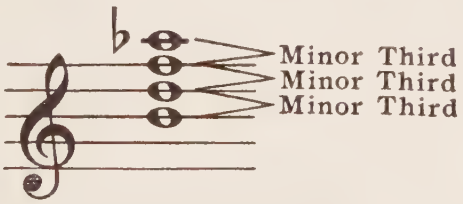
THE DIMINISHED SEVENTH CHORD

So important is this Chord that, although it belongs in this Chapter, we have given it a separate heading. A whole volume might be written about this Chord.

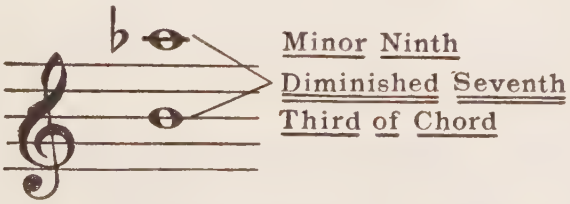
If we take the **Minor Ninth Chord** and omit the *Root,* we have left a very striking combination of tones. For example:



Study carefully this Chord of Four Members. It starts with the Leading Note of the Key and builds itself up in *Minor Thirds.* If we bear this in mind the Chord will be **easy to recognize, always:**



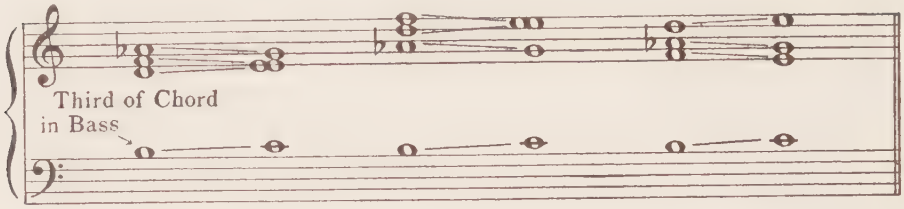
Written in this manner this Chord is known as the **Diminished Seventh Chord.** It is so called because from the *Third of the Chord* (Root omitted) to the *Minor Ninth* **is a Diminished Seventh:**



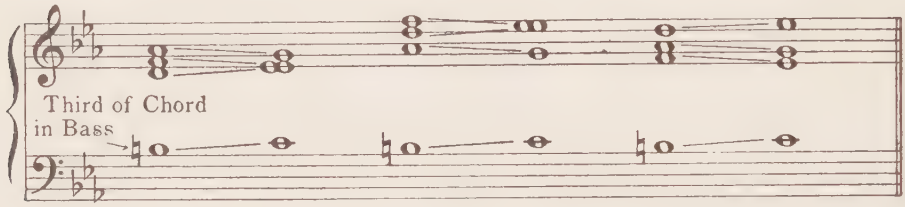
This *Chord* goes just as often to the *Major Tonic Chord* as it does to the *Minor Tonic Chord.*

Here we are:

Diminished Seventh Chord, followed by Major Tonic Chord.

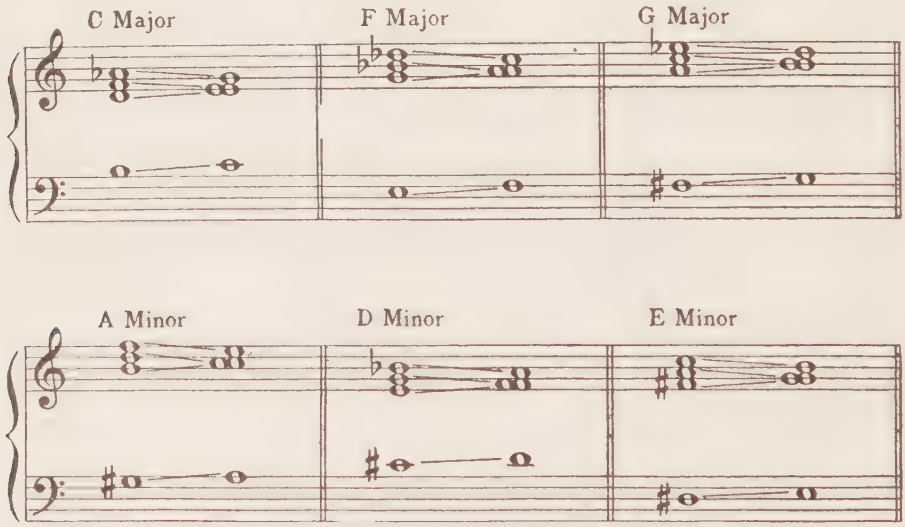


Diminished Seventh Chord, followed by Minor Tonic Chord.



Here is some splendid Eye and Ear Training. The student should write out the above example *in all keys,* at once.

Now, let us take our Group of Six Related Keys and write out the *Diminished Seventh Chord* of *each key* followed by *its own Tonic:*



This discloses a wealth of Harmonic Resources.

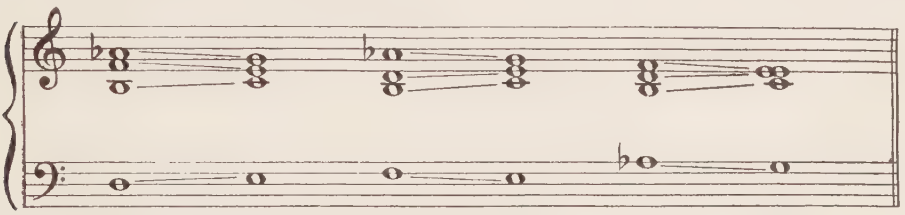
We perceive also from the preceding Example that *Chromatically Lowered Notes* occurring as *Members of Chords* may all be treated as *Minor Ninths,* and hence, Harmonized by *Diminished Seventh Chords* from the *Related Keys.*

At this point the student should take each of the remaining *Major Keys* and write the *Group* of *Diminished Seventh Chords* from the *Related Keys* with their *Progressions,* just as in our Example. This is splendid practice.

The *Diminished Seventh Chord* may be *Inverted* in *any way:* any member may be in the Melody and any member may be in Bass. The *Minor Ninth,* however, is least desirable, ordinarily, in the Bass, since its Resolution will bring about a Second Inversion of the Tonic Chord.

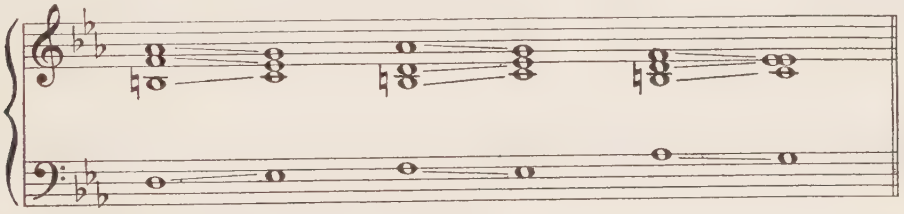
Here are the Inversions:

Diminished Seventh Chord, followed by Major Tonic Chord.



Fifth in Bass Seventh in Bass Minor Ninth in Bass

Diminished Seventh Chord, followed by Minor Tonic Chord.

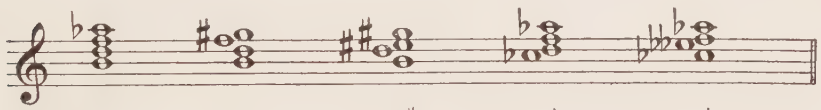


Fifth in Bass Seventh in Bass Minor Ninth in Bass

Here is a most interesting point for the student to work out mentally. In point of *actual sound* there are but *Three Diminished Seventh Chords.* But *each one of these* may be written in *Five* different ways, according to the *Key in which it is found.*

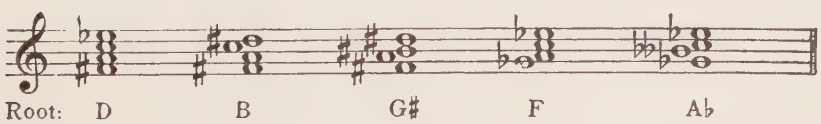
Here they are:

First Group



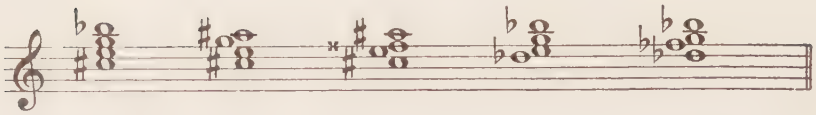
Root:	G	E	C♯	B♭	D♭
Key of:	C	A	F♯	E♭	G♭

Second Group



Root:	D	B	G♯	F	A♭
Key of:	G	E	C♯	B♭	D♭

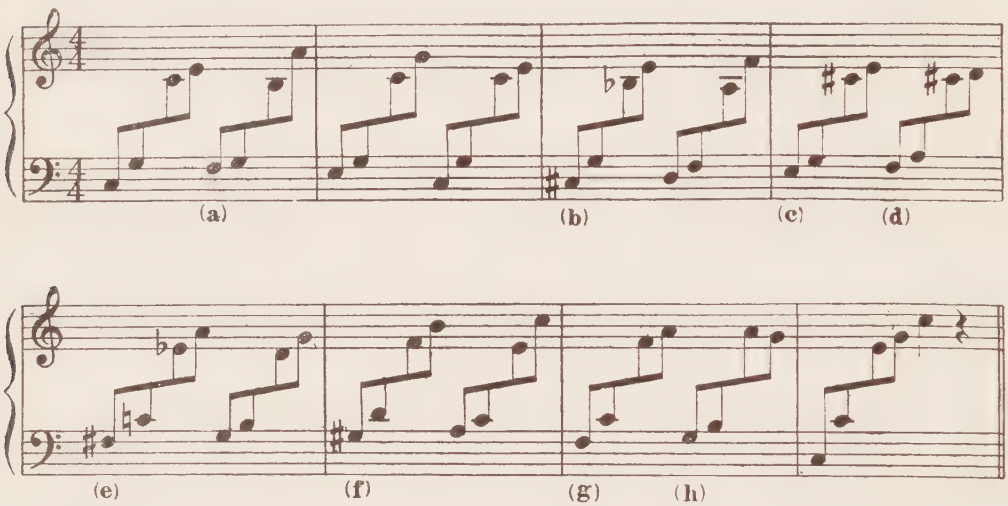
Third Group



Root:	A	F♯	D♯	C	E♭
Key of:	D	B	G♯	F	A♭

This is food both for the Brain and the Ear. *Every one* of these "spellings" of the *Diminished Seventh Chord* occurs at some time or other in actual Composition.

Here is an Example in which we have included *Major Ninth Chords* and *Diminished Seventh Chords.* To make it more interesting, we have Dispersed the Harmony. We have lettered it for purposes of Analysis.



At (a) we have the Major Ninth Chord of the key with its Root present, the Seventh of the Chord being in the Bass.

At (b) we have the Diminished Seventh Chord of D Minor (the Root, understood, is A) with the Third of the Chord in the Bass. This gives a temporary Modulation to D Minor.

At (c) we find an old friend, the Leading Note Chord to D Minor (Third in the Bass, of course).

At (d) we have the D Minor Chord, First Inversion. The C♯ is an Auxiliary Note, put in because we lacked another Member of the Chord at this point. These little occasional devices add zest to practical Composition.

At (e) we have the Diminished Seventh Chord of G Major (the Root, understood, is D) with the Third of the Chord in the Bass. The ♮ before the C is a "precautionary" one, showing that we are constructing a Modulation. Many such are to be found in practical work.

At (f) we have the Diminished Seventh Chord of A Minor (the Root, understood, is E) with the Third of the Chord in the Bass.

At (g) note how neatly the Chord of F, with its Third at the Top, follows the Chord of A (also with its Third at the Top), both Chords with Roots in the Bass. This is because the Third of the Chord of A is doubled; an old but useful device.

At (h) we have the Dominant Chord of the Key. The Major Ninth is present, but it is Resolved upon the Root as the Chord moves on to its own Tonic.

Let the student make many more Examples for himself. It will not be difficult if he has carried out the directions given in this Chapter.

We will furnish more Examples of our own as we go along. This subject is by no means exhausted.

CHAPTER XVI

FURTHER STUDY OF THE SONG FORM

Having mastered the workings of Three Periods combined (Twenty-four Measures) and having at hand the added Harmonic resources derived from the preceding Chapter, the student is now prepared to venture further into the realm of the Song Form.

It follows naturally that the next to claim our attention will be the combination of Four Periods (Thirty-two Measures). This is worked usually in what is known in some of the text-books (especially the older ones) as the **Binary Form.** We have never known Musicians, however, to be very fond of terms borrowed from Mathematics. A Diagram of the *Binary Form* may be given as follows:

Four Periods (Thirty-two Measures)

1. |————————| Eight Measures in the Tonic Key.

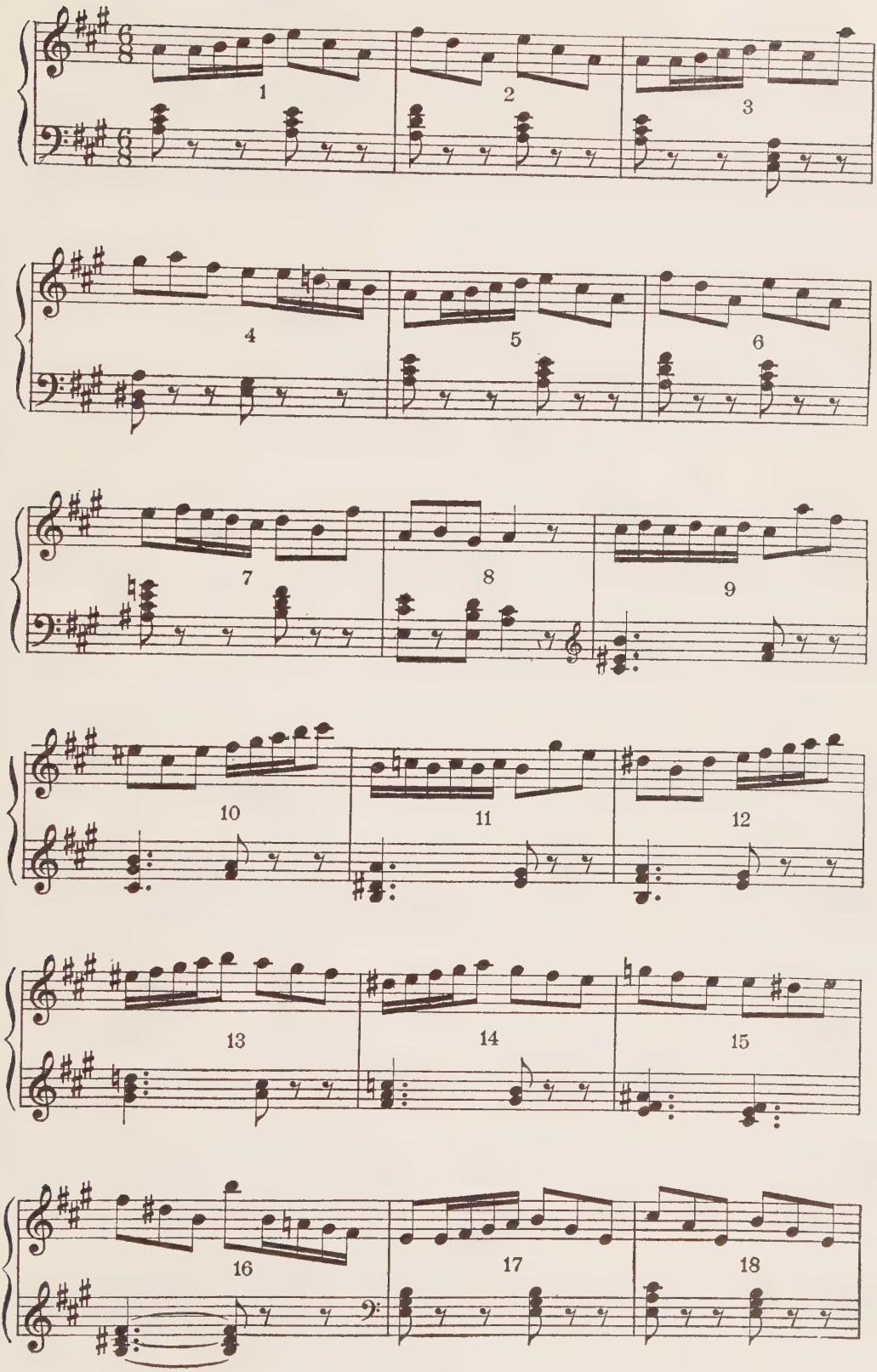
2. |————————| Eight Measures in any Related Key (except the Dominant).

3. |————————| The first Eight Measures Transposed to the Dominant Key.

4. |————————| The second Eight Measures Transposed in part to the Tonic Key.

All of us, without noticing it, probably have played many a clever little semi-classic movement or study piece in just this very Form. It may seem a little complicated at first, but, after all, it becomes largely a matter of knowledge of the Related Keys and their possibilities, and a readiness in Transposition. The beginner nearly always uses up too much Melodic material, and this is of little avail because of a proneness to stick too close to the Tonic Key. This Form, properly worked, helps to keep one clear of such faults. The *First Period* (in the Tonic), when transposed to the Dominant, becomes the *Third Period:* and the *Second Period* (in some Related Key), when transposed in part to the *Tonic*, becomes the *Fourth Period*, and winds up the Piece. And there you are!

We have written out in full a rather lively Example of the *Binary Form;* so lively, in fact, that a few detached or repeated Chords are sufficient for its Harmonization. The Melodic Material, as will be seen, is very simple, all of the Motives being, in a manner, related, and growing naturally one out of the other. For Analysis, the Measures are numbered: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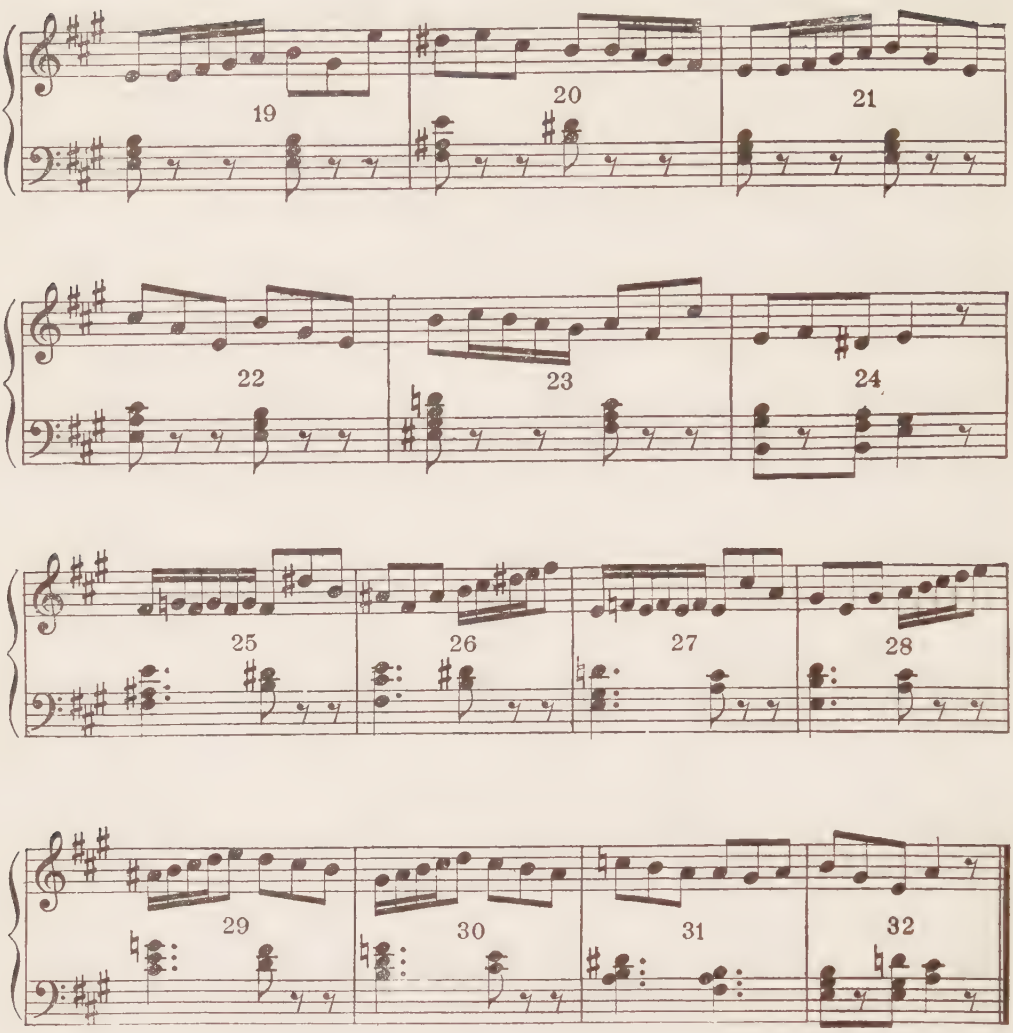


Measure 1. Key of A Major, Tonic Chord, Root in Bass; two Passing Notes in this Measure. What are they?

Measure 2. The Sub-Dominant Chord, Second Inversion, followed by the Tonic Chord, Root in Bass. What *Cadence* is this? (The student is going to do a little Analysis this time.)

Measure 3. An *Expansion* of the *First Motive.* Tonic Chord. In the second half of this Measure, we use a First Inversion so as to come closer to the first Chord in the following Measure.

Measure 4. *Modulating* to the Dominant Key (Note the D♯, leading to E) and then Modulating right back again to our original Tonic. Note the D♮, indicating that we are leaving the Key of E Major. The group of sixteenth notes in this Measure forms a Passage sometimes known as a **Link**. A *Link* is used to *bind together* Phrases or Sections, thus preserving Continuity.

Measures 5 and 6. A repetition of Measures 1 and 2.

Measure 7. Here is something of interest. The Chord B-D-F♯ is the Supertonic Chord of the Key of A Major, and hence it is good to precede the *Perfect Cadence*, which we know is going to come in the next Measure. This Chord is also the Tonic Chord of B Minor: hence we precede it by the Diminished Seventh Chord, belonging to B Minor (Note the A♯ and the G♮), and we have something very effective. In Composition we must look backwards as well as forwards, and plan our effects. Every well-made Musical Composition is a *series of effects*. The student may pick out the Passing Notes in this Measure.

Measure 8. A Perfect Cadence in A Major. What kind of a Passing Note is the B in the Melody in this Measure? Our *First Period* is now complete.

The *Second Period:* Measure 9. A new motive, in F♯ Minor. Note the E♯. What sort of Passing Notes are the three D's in this Measure?

Measure 10. A partially new motive. Still in F♯ Minor.

Measures 11 and 12. Same as Measures 9 and 10, but a *Degree lower*, and in E Major. Note the D♯, leading to E. Measures 9, 10, 11, 12 form a *Sequence*.

Measure 13. The *Diminished Seventh Chord* of F♯ Minor, going to its *own Tonic*. Note the E♯ and the D♮. From E♯ to D♮ is a Diminished Seventh. What fun we are having with these little Modulations! And how dry the Music would be without them!

Measure 14. Another Diminished Seventh Chord; this time belonging to E Major. Note the D♯ and the C♮. Measures 13 and 14 form another Sequence, a short one.

Measure 15. We are reaching a *Climax*. The *Chord* of the *Dominant Minor Ninth*. The *Root* is F♯, the Seventh of the Chord appears below the Root and the Minor Ninth (G♮) is at the Top. The second half of the Measure is the Dominant Seventh Chord of the *Same Group* (without the Minor Ninth). The D♯ is a Changing Note. We need this Chord to get to B Major (Measure 16), because the *B Major* is the *Dominant Chord* of *E Major* and we know that our Third Period is to be in E Major. We have to decide here whether we will go up to the Dominant Key (E Major) or down to it. It seems best to go down; so we use again our little *Link*, the last four Melody Notes in Measure 16; and there we are!

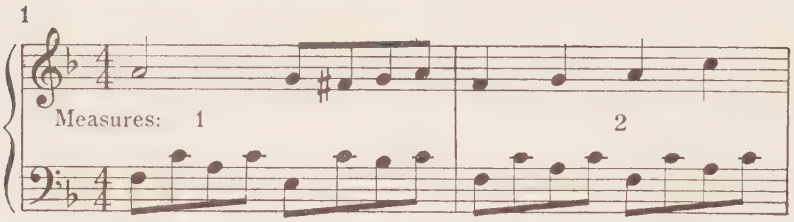
Now we have easy going. Simply Transpose Measures 1 to 8 to *E Major* and *Measures 17* to *24* are done. Nothing easier! In Measures 19 and 20 we set our Chords up a little in order to avoid too much muddiness in the Bass. These little details must be looked out for. Now, nothing remains but to do a little more *Transposition*.

Measures 25 and 26 are Transposed from F♮ Minor (Measures 9 and 10) to B Major (Dominant of E Major). We are doing this so as to get back comfortably. Then Measures 27 to 31 are Transposed exactly back into the *Tonic Key* from the *Dominant Key* (Measures 11 to 15). Measure 32 is our final Perfect Cadence. All done!

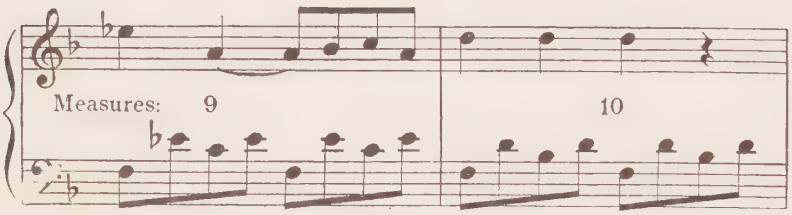
Now the student must make some Examples of the *Binary Form*. We will give the Material for several of them. Do not be afraid of this form. A little concentration (plus determination) will conquer it.

Here is the Material:

1



The student will write Measures 3 to 8. Then, we give:

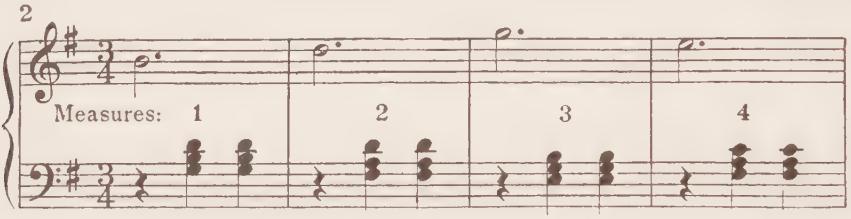


And the student will finish the Piece.

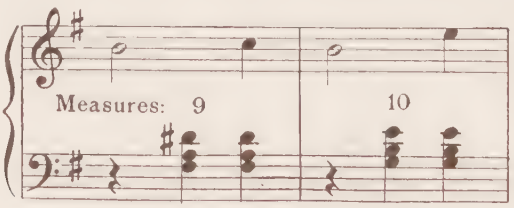
This one is much easier to work than our Example. It will sound well, if managed properly.

Here is another easy one:

2



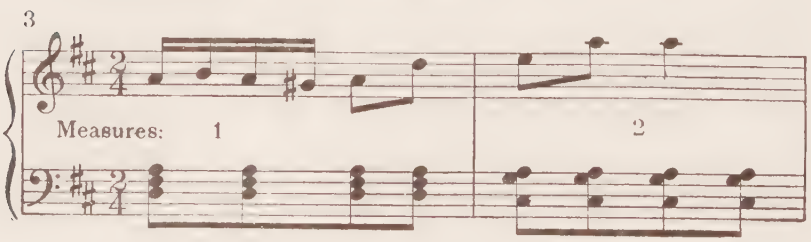
We are generous here. Four Measures instead of Two. In Measure 4 we find a *Dominant Major Ninth Chord* (Root omitted). The student will write Measures 5 to 8, then:



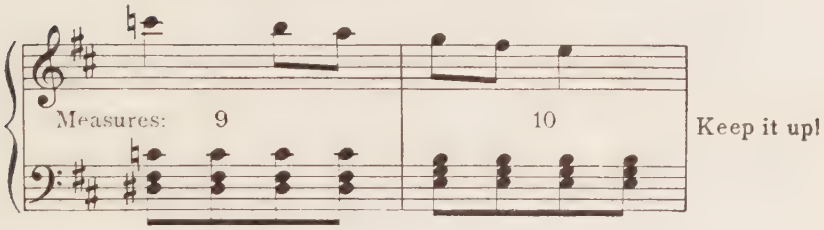
Now, finish it!

This one should have a cheerful sound:

3



Measures 3 to 8 should prove easy, then:–



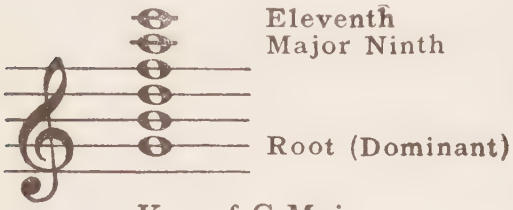
Finally, let the student write some Examples of his own.

CHAPTER XVII

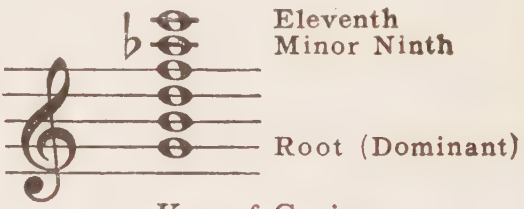
FURTHER STUDIES IN HARMONY

As a relief from the close application demanded by the Composition studies of the preceding Chapter, let us turn again, for a while, to a further consideration of Dissonant Harmonies.

We have gotten as far as the *Ninth* over the Dominant Root. Let us add the **Eleventh** and see what happens:

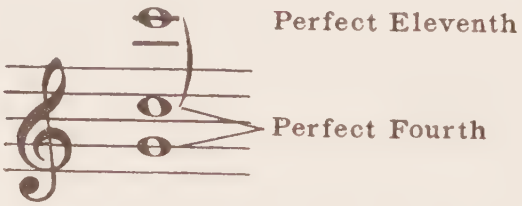


Key of C Major.



Key of C minor.

It will be noted in our two complete Groups that the *Eleventh* is *Perfect:* in other words, it is a Perfect Fourth removed an Octave:

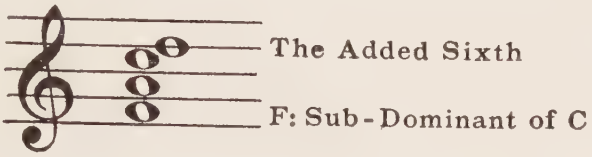


With the *Eleventh present,* the *Root* and *Third are omitted,* usually. This leaves us a very Dominant looking sort of a Chord, for which we will find some very beautiful functions.

Here it is:

We may use either of these Groups in the Major Key.

Some of the books call this Chord a Secondary Seventh over the Supertonic Root. Other books treat it as a Sub-Dominant Chord with an Added Sixth. In this case they write it as follows:

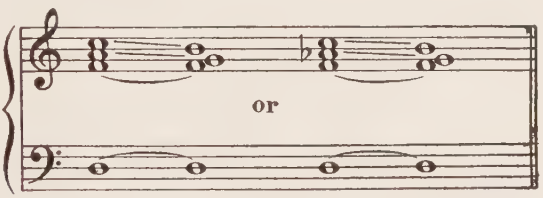


Chord of the "Added Sixth"

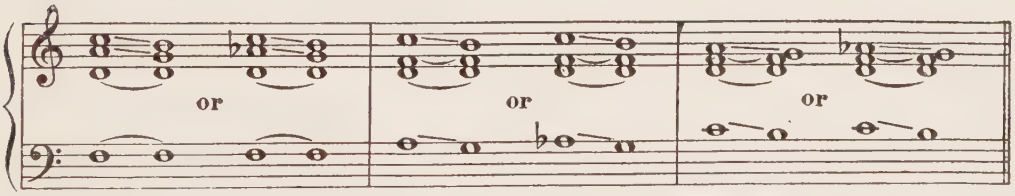
It matters little how it is derived. It looks the same, and it sounds just as good. So, why worry? In view of present day usages it seems best to us to treat it as a *part* of the *Dominant Harmony.*

The *Chord of the Eleventh* may be *Inverted* in any way. It may go directly to the *Dominant Seventh Group:* or, it may make *any* of the *Progressions* of the *Dominant Seventh Chord.*

Here is the way in which it goes to the Dominant Seventh Group:

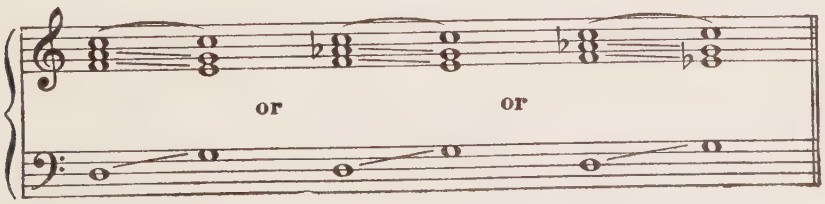


Here are the Inversions:



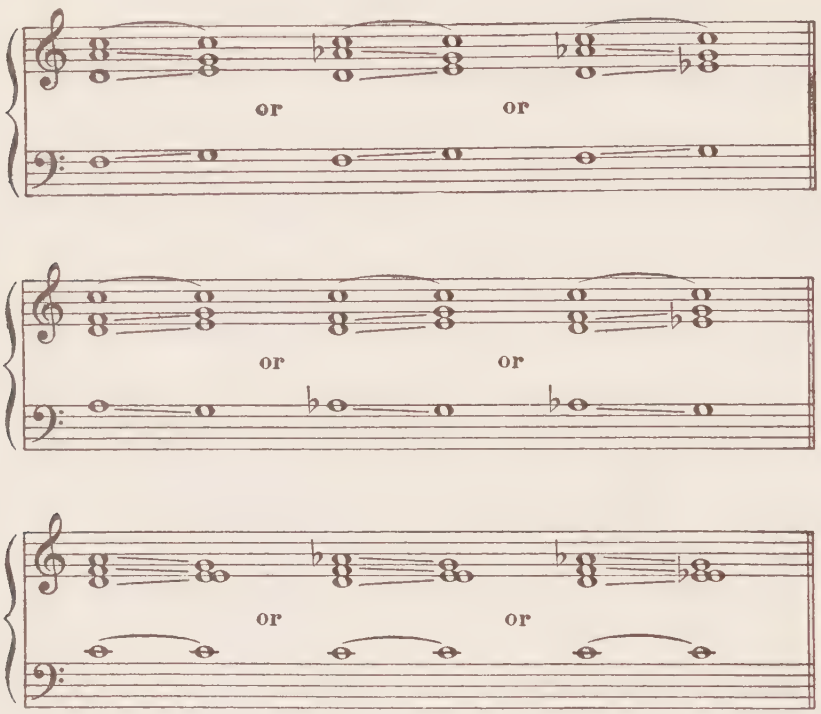
The foregoing Examples will disclose how very useful and effective this Chord is when employed in this manner. The student should write, at once, these Progressions and Inversions in *All Keys.* After the Eye is trained by the writing, train the Ear by playing over all of the Examples, many times.

The remaining Progressions of this Chord are all very beautiful. Here they are!



It will be seen by this Example that, when the *Chord of the Eleventh* goes to the *Tonic* (in this Position) the *Eleventh itself* remains stationary: the *Fifth* of the Chord skips up a Fourth.

The *Inversions* are all effective:

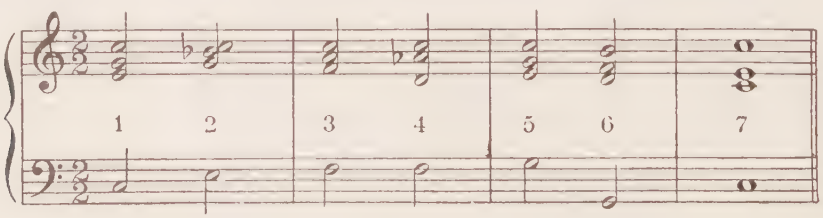


The student should write these in *All Keys*. More Eye and Ear Training.

It will be of interest to know that this *Chord* is sometimes called *Mendelssohn's Chord,* owing to that Composer's fondness for it.

It will have been noted that, when the Chord of the Eleventh goes to the Tonic, it brings about, in nearly all cases, a Second Inversion of the Tonic (Tonic 6/4). *Never* allow a Second Inversion to go unprotected! It *must* be followed by an appropriate chord; preferably a Dominant Seventh Chord.

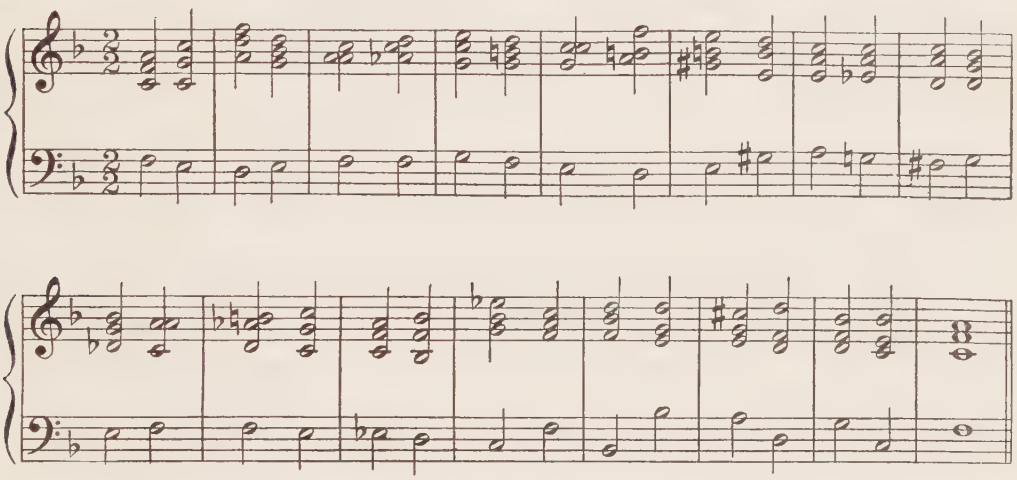
The following Example will serve to show how effectively the Eleventh Chord leads up to a Perfect Cadence.



No. 1. The Tonic. No. 2. Dominant Seventh Chord in Key of F (Root C). No. 3. Chord of F Major (Tonic of F, and Sub-Dominant of C). No. 4. Chord of the Eleventh (with Minor Ninth). No. 5. Tonic, Second Inversion. Nos. 6 and 7. Perfect Cadence. Not much left to chance here! Note the Modulatory principle involved through the introduction of the Dominant Seventh Chord belonging to the Related Key of F Major.

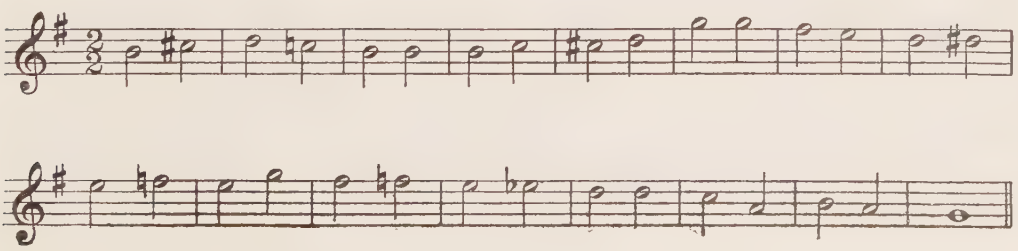
It remains now to revert to Close Harmony for a brief space and give an Example employing the various forms of *Dissonant Harmonies,* so far learned.

The Student will Analyze the following for himself. We have gone into a key other than C to make it more interesting, and we have moved freely among the Related Keys. We must insist again upon the necessity of a familiarity with the Related Keys and bearing in mind always the fact that the Principal Key is only a rallying point for all the others. For practice the student should write out an Analysis of the following:



To Analyze properly any bit of Harmony, first of all, make a Table of the Related Keys and Dominant Harmonies (if this can be done *mentally,* so much the better): then, take a Chord at a time and rearrange its Members into their original Position (reading up in Thirds): next, refer to your Table, see what Chord follows, and you have it. A knowledge of Harmony which is not equally good for Structure and for Analysis is almost worthless.

Now, let the student Harmonize the following, employing various Dissonant Harmonies, to suit himself. Analyze carefully and endeavor to pick the Modulations of the Melody itself, so as to select the most appropriate Harmonies. This must be made to sound well:



This Example looks innocent enough, but, upon close examination it should be discovered that it is possible to move comfortably into the various Related Keys, and with good effect.

It will prove good practice to rewrite this Exercise in various forms of Dispersion.

CHAPTER XVIII

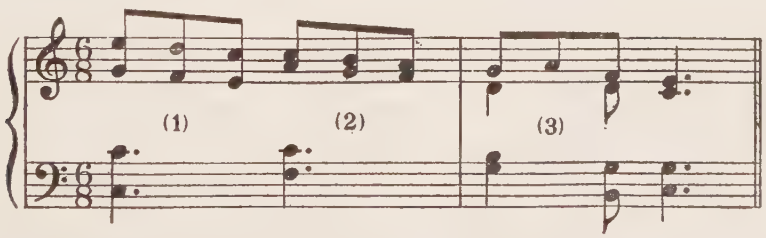
SOME ADDITIONAL RESOURCES—THE SONG FORM, WITH CODA —THE PEDAL POINT

Thus far, having emancipated the student from Close Harmony, we have confined ourselves to a single thread of Melody in the upper staff, and relegated our Harmonies, in some form of Dispersion, to the lower staff. Much good piano music (and other instrumental music, as well) is written in just this manner. It is not necessary to do this always, however, although it is good practice for the student.

A *portion* of the Accompaniment may move along with the Melody in the upper staff, and Chords may be *strengthened* occasionally, for emphasis, by a *doubling* of their respective members.

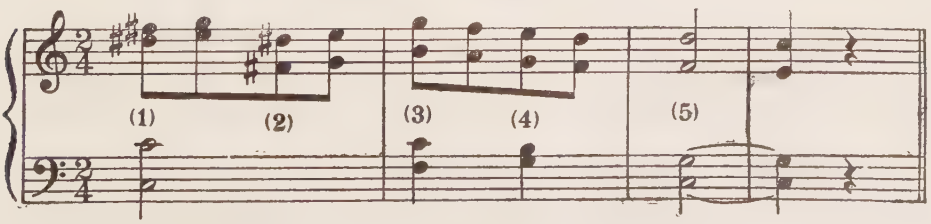
Furthermore, the Melody Part or Voice may be accompanied by *another Part* or *Voice* moving parallel with it, chiefly in the *Third* or *Sixth below*. This brings us to the fact that Passing Notes or Auxiliary Notes may be *doubled* freely in the *Third* or the *Sixth*. The original Harmony, however, must always be clear and correct. As a matter of fact, provided one has a thorough grasp of the Harmony, it is possible to have either Passing Notes or Auxiliary Notes in *any Part* or *Voice* and even, in some cases, moving in *opposite directions*.

Here are some Examples:



At (1), the Passing Note D, in the Melody, is doubled by the F (a Sixth below). At (2), the Passing Note B is doubled by the G (a Third below). At (3), the A may be thought of as a Passing Note moving by a "skip," or, better yet, it may be considered as the Ninth, over the Dominant Root, dropping to the Seventh in the same Chord. The Harmonies are obvious. No, we were not trying to write a Gospel Hymn.

Here are some Auxiliary Notes treated similarly:



At (1), we have the Auxiliary Note F♯ in the Melody doubled by the D♯ (a Third below). At (2), the Auxiliary Note D♯, is doubled by the F♯ (a Sixth below) At (3) and (4), we have diatonic Auxiliary Notes moving right along in Sixths. At (5), the D, doubled at the Sixth below by the F, being Auxiliary Notes, displace the final C and E for a whole measure. This Harmony is also perfectly obvious.

This is sufficient to demonstrate the *Principle*. We will meet more Examples later. Meanwhile, let the student make some Examples for himself. It is good practice, aiding one to attain additional freedom in thinking and writing.

The *Song Form* of *forty-eight measures* next engages our attention. Here is the plan:

Song Form (Forty-Eight Measures)

1. |——————| Sixteen Measures (in the Tonic Key).

2. |——————| Sixteen Measures (in any Related Key).

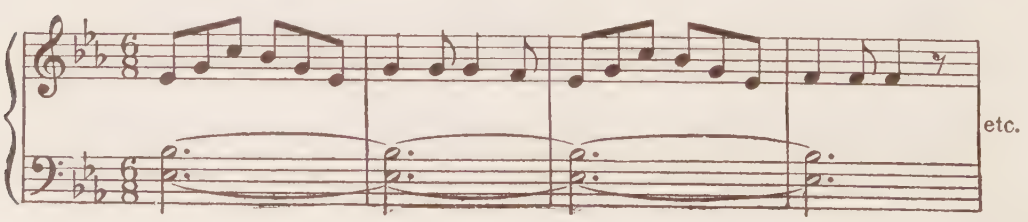
3. |——————| The First Sixteen Measures, Repeated (in the Tonic Key).

To the foregoing may be added a **Coda.** The word *Coda* (meaning literally, "tail") signifies an *Addition* to any *Form,* used as a prolongation of the Final Cadence or Close. It is useful in giving finish to an idea and to avoid too abrupt a termination. The *Coda* is of indefinite length; usually from Four to Six Measures. It is built frequently over a *Tonic Pedal-Point.*

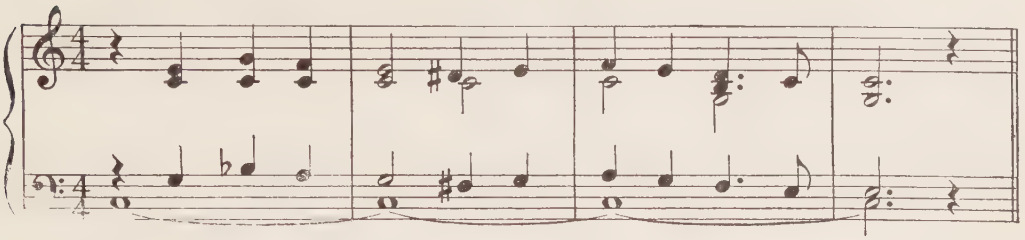
A **Pedal-Point,** or **Organ-Point,** is a *sustained* or *reiterated Tone,* either the *Dominant* or the *Tonic* of the *Key,* against which may be written *any succession of Harmonies* belonging to the *Key.* It is essential that this *sustained Tone* be a *Member* of the *First* and *Last Chords* of the *Series* and that the succession of Harmonies should move along just as they would, were the *Pedal-Point* absent.

A *Pedal Point* is usually found in the *Bass Part:* but it may be written in *any Part* of the *Harmony.* Its *length* is *indefinite.*

It is possible to have a **Double Pedal-Point,** a *Tonic Pedal-Point* and *Dominant Pedal-Point* sounding together, while the Harmonies shift about against them. The *Drone-Bass* of the familiar "Bagpipe" is one of the earliest and crudest examples of a Double Pedal-Point. Who has not heard the following?

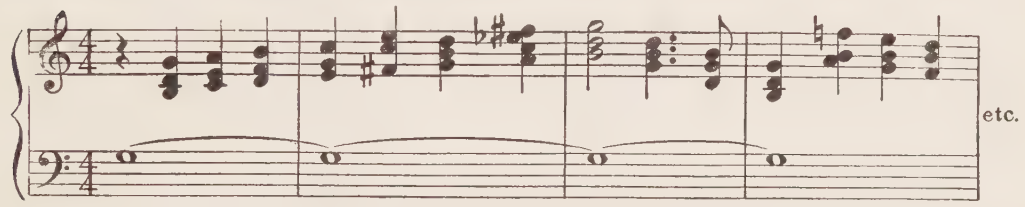


Here is an Example of a *Tonic Pedal-Point:*



This is easy of Analysis.

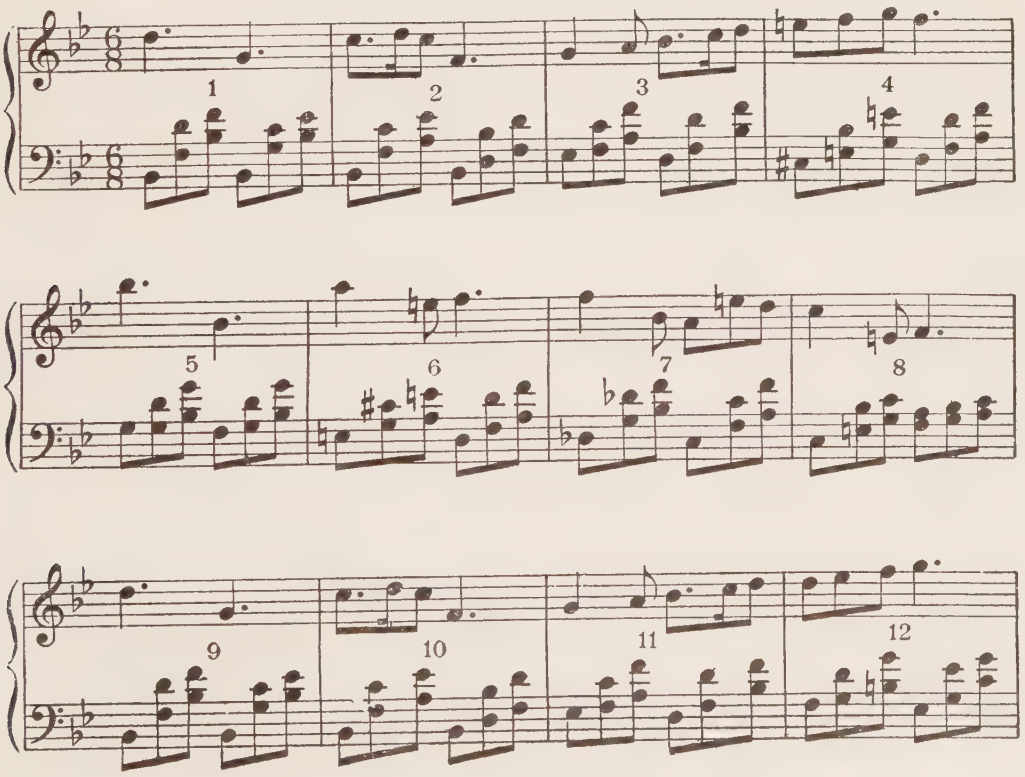
And here is a *Dominant Pedal-Point:*

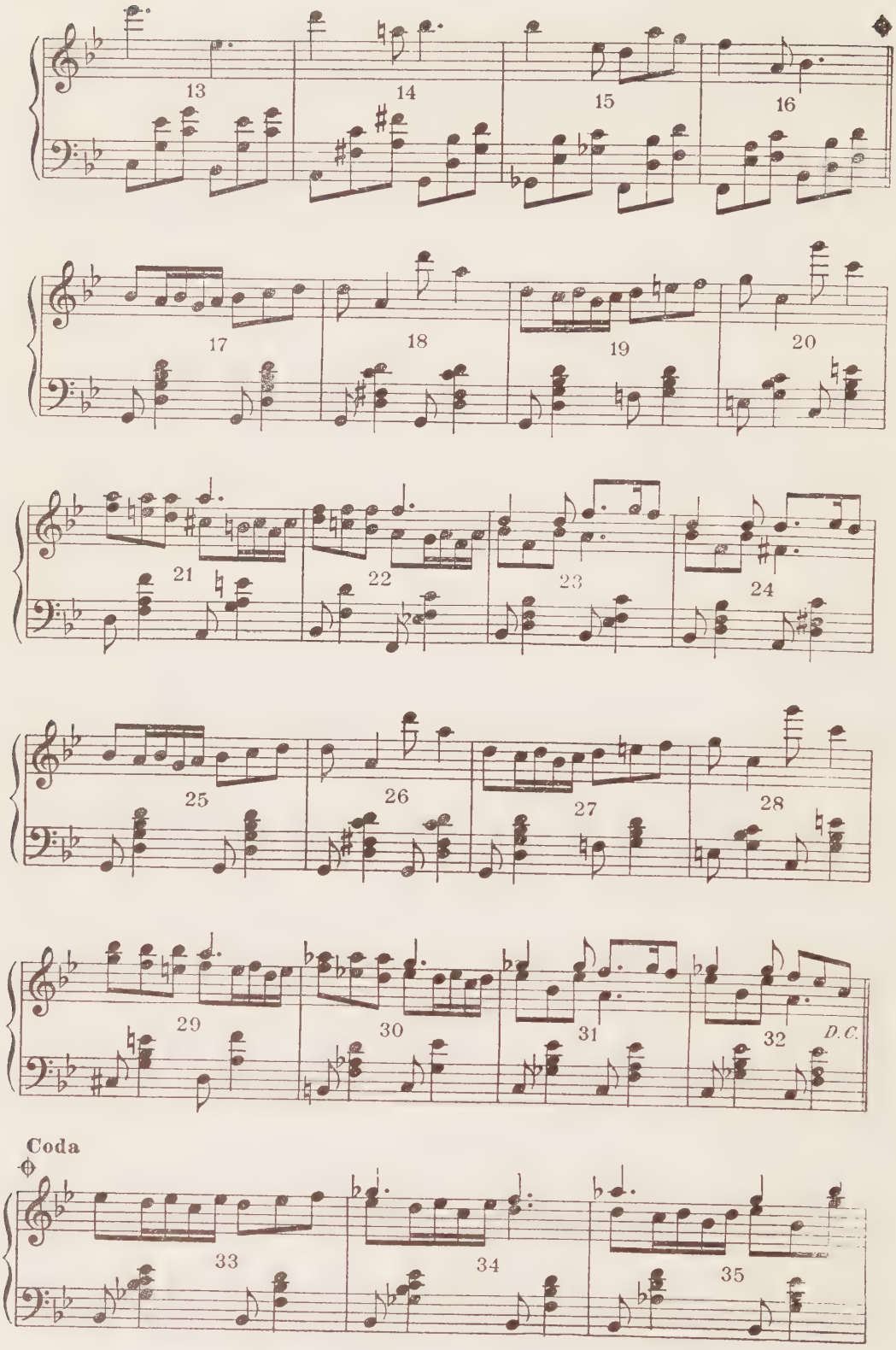


This is also easy of Analysis. How useful these are going to be later on!

We are now ready for our more extended *Song Form.*

Here is a specimen, following the *Plan,* covering Forty-eight Measures, as given in this Chapter:

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D.C.
Coda
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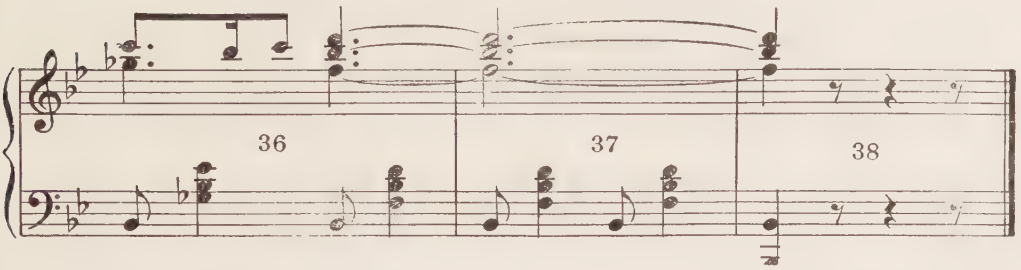
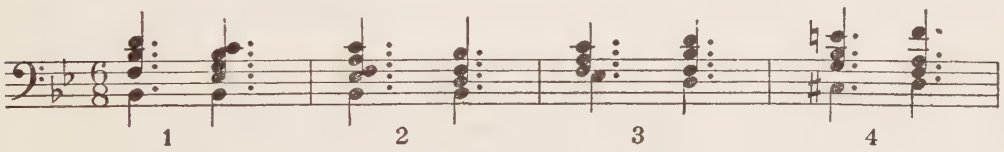


Now, for our Analysis. The student will do some of this Analysis, also.

This Example is of the type variously known as *Nocturne, Reverie, Song without Words,* etc. Most of such pieces are written in this variety of the *Song Form* or in some variant of it.

Our First Motive (Measure 1) is very simple. It is varied a little in Measure 2. Our Second Motive (Measure 3) grows out of it naturally. The Analysis of the remainder of the First Melody (Measures 1 to 16) is quite easy. Let the student do this. We will explain our Harmonies and the Modulations.

Our form of Dispersion for the Accompaniment is that in which we repeat portions of each Chord in different positions. Like Chopin? Oh! well: Chopin was much like John Field in this; and he, in turn, like someone else; and so on. It will be of interest to "boil down" the Harmonies of Measures 1 to 4:



What have we in the Bass of Measures 1 and 2? A *Pedal Point.* Why? Because, when the Melody is moving freely, too much motion in the Bass is undesirable: and besides, too many chords (especially Dominants), with Roots in the Bass, are never good. Over this Pedal Point, we have (in Measure 1) the Tonic Chord and the Dominant Eleventh (C-E♭-G-B♭, Root F, understood). In Measure 2 we have the Dominant Seventh Chord followed by the Tonic. The Pedal Point is over: and Measure 3 starts off with the Dominant Seventh Chord (the Seventh in the Bass). Note the fine effect of this Dissonant Member following the Pedal Point. The Second Chord in Measure 3 is the First Inversion of the Tonic. In Measure 4, we complete a Modulation to D Minor, for the ending of our First Phrase. We use the Diminished Seventh Chord (note the C♯ and the E♮) belonging to D Minor for this purpose. It is followed by the Tonic Chord of D Minor. We could "boil down" similarly the Harmonies of the remaining Measures, but this is not necessary.

Inasmuch as we are anticipating that our First Period will end on the Dominant (Key of F Major) we will not Modulate back to B♭ Major, but continue on through D Minor.

Measure 5 is Harmonized by the Chord of G Minor, the F in the Bass (second half of the Measure) being considered as a Passing Note.

In Measure 6 we have the Dominant Seventh Chord of D Minor (Root A, Fifth in the Bass), followed by its Tonic.

The first Chord in Measure 7 is a Dominant Eleventh (with Minor Ninth): G-B♭-D♭-F (Root C, understood). It is followed by the Second Inversion of the Chord of F Major.

Measure 8 gives us a Perfect Cadence to F Major. The Passage in the Bass (second half of Measure 8) is a *Link*, carrying us back to B♭, to begin our Second Period.

Measures 9 to 11 coincide with Measures 1 to 3. We do not repeat Measure 4 since we are now looking towards a Close in B♭. Hence, in Measure 12 we move into C Minor, through the Dominant Seventh Chord, G-B♮-D-F (Seventh in the Bass).

Measure 13 is Harmonized by the C Minor Chord. The B♭ in this Measure is a Passing Note.

In Measure 14, we go to G Minor, through its Dominant Seventh Chord (D-F♯-A-C, Fifth in the Bass).

In Measure 15, we have the Eleventh Chord of our Principal Key (with the Minor Ninth): C-E♭-G♭-B♭ (Root F, understood). This is followed by the Second Inversion of the Tonic.

In Measure 16 the Perfect Cadence lands us for good in B♭ Major.

Note the smoothness of the Bass part, throughout. Play the Melody and the Bass together, leaving out all the other tones: see how well they fit together. These things do not come by accident. Hours of pounding away at the keyboard will not bring them out correctly. They must be worked out mentally. Nor, on the other hand, do we rise out of our sleep, in the middle of the night, to jot down such ideas, in a fine frenzy. By no means!

Now, to get back to business. We are to write a new and contrasting Melody in a Related Key. Let us select G Minor (the Relative Minor). We need at least *two new Motives*, not too dissimilar in Rhythm to those of our First Melody. The Motive in Measure 17 will answer very well. This has a certain vigor.

In Measure 18, our Second Motive introduces a familiar device, the **Echo**. This term explains itself. It is convenient at this point in helping to fill out the Measure.

Let us Analyze the Accompaniment of this first Phrase. We have changed to a stronger form of Accompaniment on account of our new Melody which seems to demand it. Again we have a Pedal Point (Measures 17, 18 and the first half of Measure 19). We are now in G Minor. In Measure 17 we have the Tonic Chord, in Measure 18, the Dominant Seventh Chord (Note the F♯). The ♮ before the F in Measure 19 is a "precautionary" one, showing that we are leaving G Minor. The whole Chord at this point is G-B♭-D-F (Dominant Eleventh, Root C, understood), belonging to F Major, towards which we seem to be headed.

In Measure 20, we find the Dominant Seventh Chord (Root C) belonging to F Major. Note the E♮ (Leading Note). This makes a *Deceptive Cadence* to the D Minor Chord, however (Measure 21). In this same Measure we have the Dominant Seventh Chord of D Minor (Root A: note the C♯). This also makes a *Deceptive Cadence* to the Chord of B♭ Major (Measure 22).

From Measure 21 on we have strengthened our Harmonies by adding some repeated and sustained tones above our Melody. These give additional vigor and increase the interest.

In the second half of Measure 22, we find the Dominant Seventh Chord of B♭ (Root F).

In Measure 23 we land on B♭ and make of it a Pedal Point for one Measure and a half. The second Chord in Measure 23 is a Dominant Seventh (Root F).

The second Chord in Measure 24 is the Dominant Seventh Chord of G Minor (Root D), the Fifth of the Chord is in the Bass. This leads us back to G Minor for the Second Period of our Second Melody.

Measures 25 to 28 coincide with Measures 17 to 20.

At Measure 29 we begin working our way back. We want to land on F, Dominant of B♭, so that we can get back to our First Melody. Measure 29 begins with the Diminished Seventh Chord of D Minor (Root A, understood; note the C♯ in the Bass). Its Tonic follows. Measures 29 and 30 form a *Sequence.* Measure 30 is just a Major Second below Measure 29 (transposed). This brings us into C Minor.

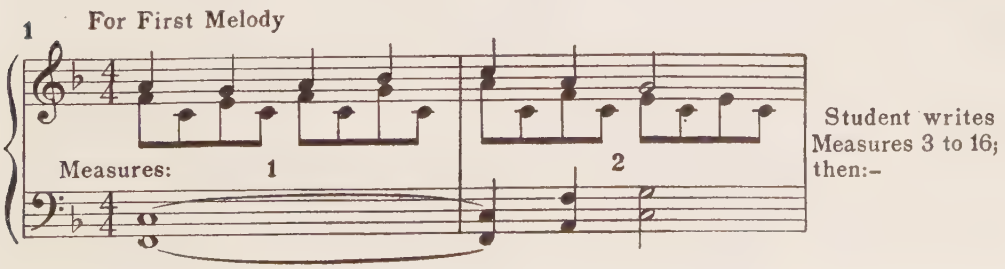
In Measure 31, we find the Dominant Eleventh belonging to B♭ (with Minor Ninth, G♭). This is followed by the Dominant Seventh Chord of our Principal Key; and all is well.

Measure 32 repeats these Harmonies. The last three Melody tones in Measure 32 form a *Link,* leading back to B♭.

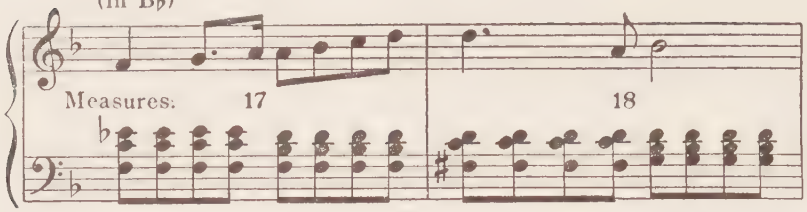
To complete the Piece, we now repeat our First Melody complete (Measures 1 to 16). Then we add a *Coda* (Measures 33 to 38). This Coda is based on a *Tonic Pedal Point* (B♭). The *Motive* is taken from our *Second Melody,* in this particular case. As a general practice, we do not often introduce new thematic material into a Coda. We usually prefer to "grow" the Coda out of some Motive taken from one of our Melodies. Let the student Analyze the Harmony of the Coda. It is all to be found in our preceding material except the Dominant Seventh Chord of E♭ (Root B♭), in the 35th Measure.

Now, let the student write some Examples of this Form.

We give some Material, at first:

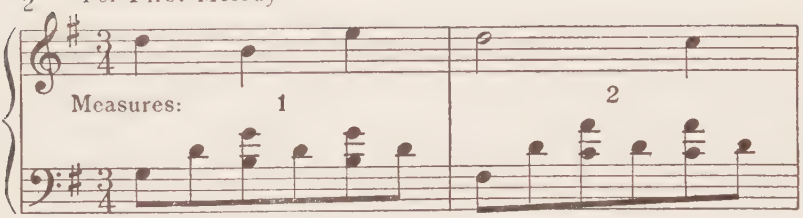


For Second Melody
(in B♭)



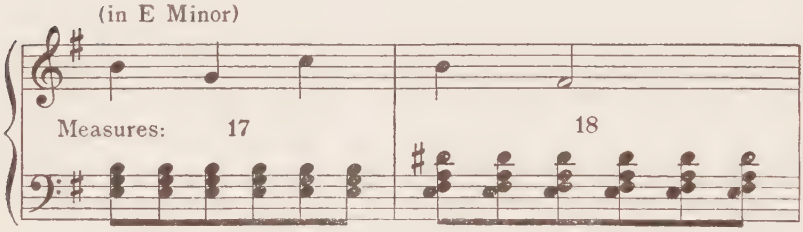
Student writes Measures 19 to 32. Then, repeats Measures 1 to 16, and writes an appropriate Coda.

2 For First Melody



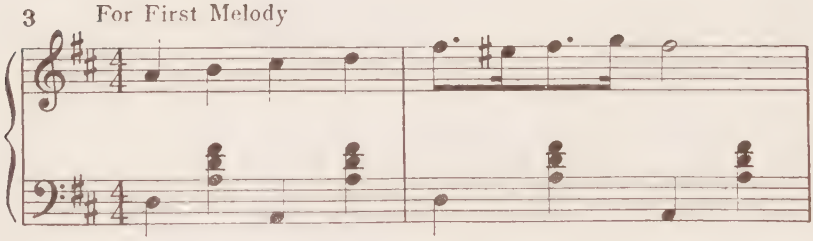
Student writes Measures 3 to 16; then:–

For Second Melody
(in E Minor)



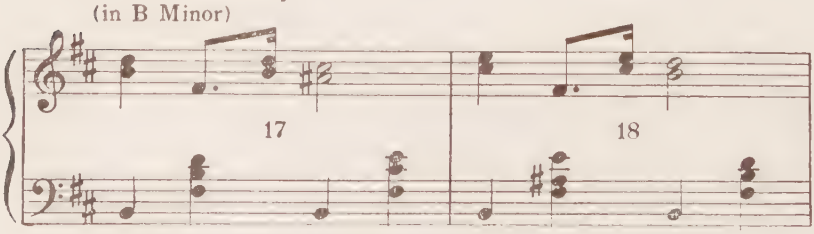
Student writes Measures 19 to 32. Then, repeats Measures 1 to 16, and writes an appropriate Coda.

3 For First Melody



Student writes Measures 3 to 16; then:–

For Second Melody
(in B Minor)



Student writes Measures 19 to 32. Then, repeats Measures 1 to 16, and writes an appropriate Coda.

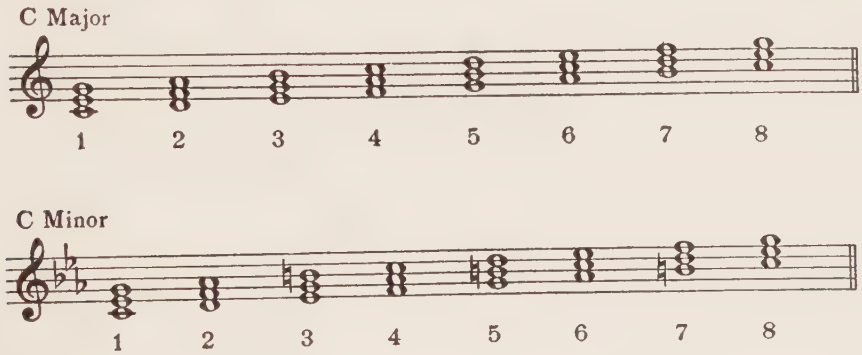
Finally, let the student write some of his own, complete in all respects.

CHAPTER XIX

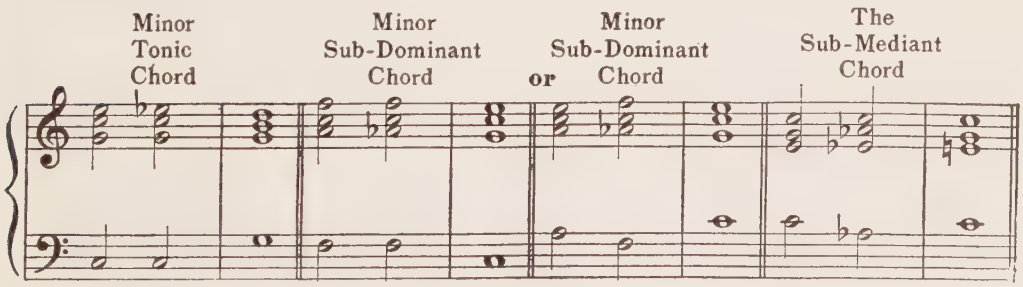
SOME ADDITIONAL HARMONIC RESOURCES

The student will have observed that certain Chords derived from the Minor have been used rather freely in the Major Key. As a matter of fact, the *Parallel Keys* (Major and Minor Keys, beginning on the *same Tonic*) are so closely *Related,* that *all* of the Chords belonging to these Keys are practically interchangeable.

Here are the Scales of C Major and C Minor, with their Triads, side by side:



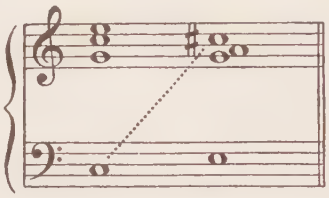
We know already that the *Dominant Chord* (5) is the *same* in *both* Keys. So also is the *Leading Note Chord* (7). The *Chords* from the *Parallel Minor* that we borrow most frequently are those on the *1st, 4th* and *6th Degrees.* These afford us a very convenient means of Harmonizing certain *Chromatically Lowered Notes.* Here are the smoothest methods of introducing these *Chords from the Minor:*



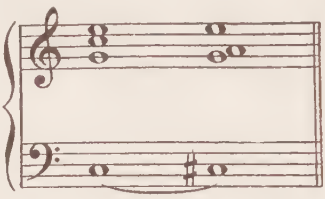
For practice, the student should re-write these Examples in various Keys. They will make good Ear Training Exercises.

In some of the Text-books, especially the older ones, much fuss is made about what are known as **Cross Relations.** The idea is this: that, when a *Member* of *one Chord* is *Altered Chromatically* in the *following Chord,* it should remain in the *same part* or

voice. Otherwise, there is a *Cross Relation*. It is only when we begin to deal with Chromatically Raised or Lowered Notes that we are confronted occasionally with these *Cross Relations*. Some are disagreeable, some are not. They are always easy to avoid. For instance: suppose we wanted to write the following Chords in succession, and we placed them thus:



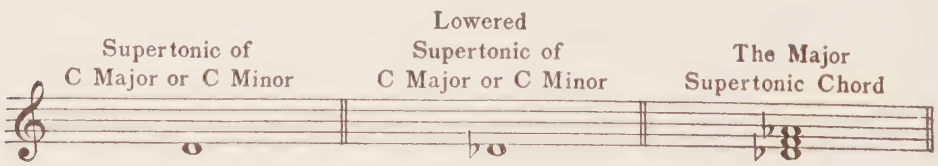
The dotted line indicates the Cross Relation. By writing these Chords as follows, the Cross Relation would be removed:



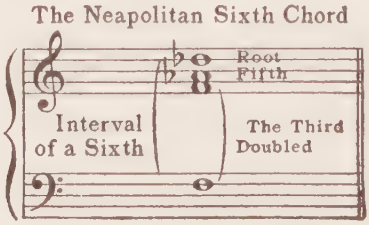
Note the C moving to C♯ in the same *Voice*, the Bass. Train your Ear to these effects.

Note also, that, in our Examples of Chords from the Parallel Minor, we have avoided these Cross Relations.

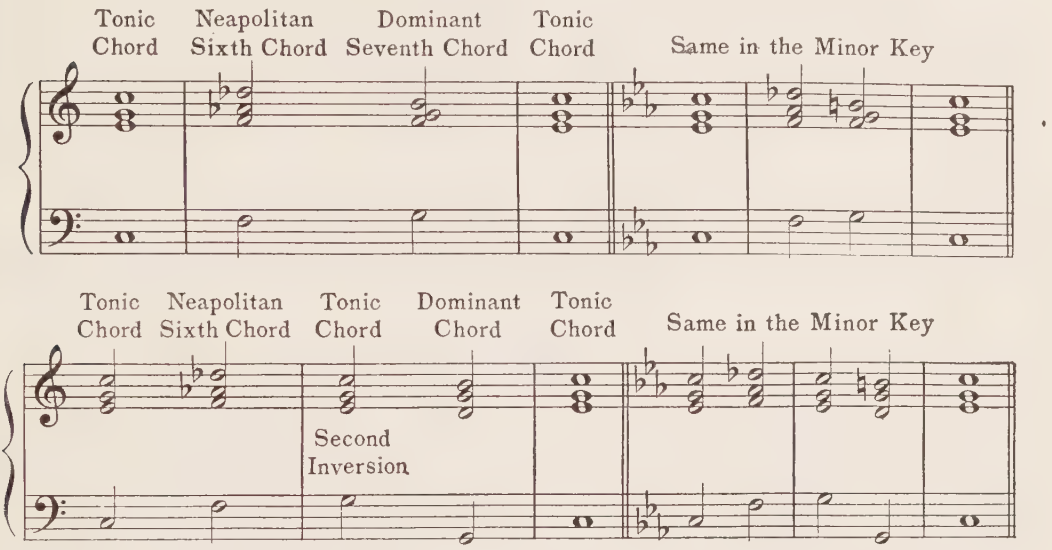
There is another Chord which it is well to consider at this time. If we take the *Supertonic* of *any Key* (either Major or Minor) and *Lower* it *Chromatically*, it becomes the *Root* of a *Major Chord*. This *Chord*, however, is usually written in its *First Inversion*, having its *Third doubled*. It is known as the **Neapolitan Sixth Chord.** It has a curious history, and there is much dispute as to its derivation. We are concerned only with its effect, however. It has some beautiful uses. Here it is:



The Neapolitan Sixth Chord

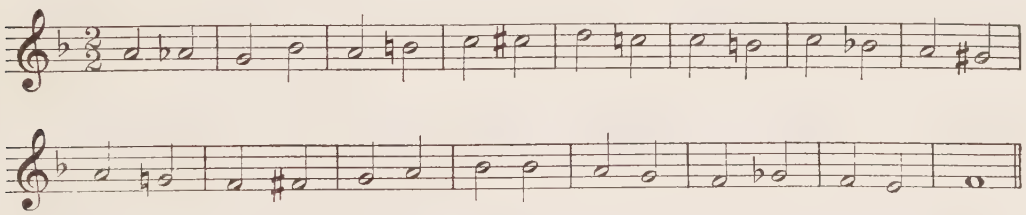


The *Neapolitan Sixth Chord* sounds best preceded by the Tonic of the Key in which it is used, or by a Chord from the Parallel Minor Key. It may be followed by the Dominant Chord or by the Second Inversion of the Tonic Chord, as follows:



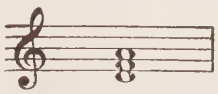
The student should Transpose these Examples into all possible Keys. It would be of advantage, also, to write some Melodic Fragments containing Neapolitan Sixth Chords, as well as Seventh Chords, Ninth Chords, Eleventh Chords, and Common Chords from the Relative Minor. The chief function, of course, of the Neapolitan Sixth is to precede Cadences.

Here is an Exercise to be Harmonized by the student. In this Exercise any or all of these Chords may be introduced: but, it may be necessary to write the Exercise over a number of times, in order to get them in satisfactorily. So much the better!

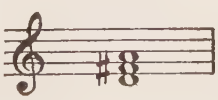


While we are on the subject of the **Supertonic** of the Scale, this member has another important function which it will be well to explain at this point.

The *Supertonic Chord* is normally *Minor:*

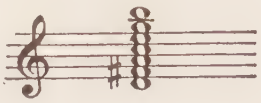


but it is convenient at times to change it to a **Major Chord,** thus:

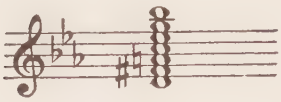


When so changed *this Chord* may have added to it *all the Dissonants* usually attributed to the Dominant Chord, thus:

In the Major Key



In the Minor Key



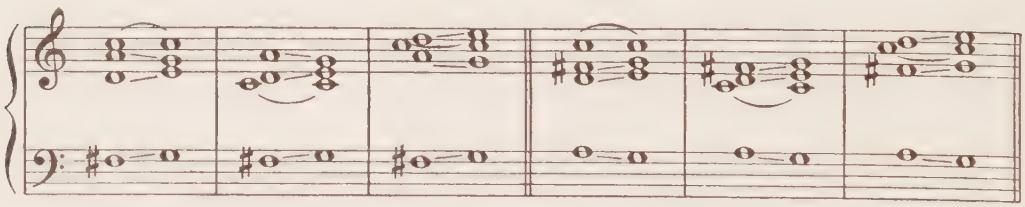
These Groups are interchangeable, of course, from Minor to Major.

In point of appearance it looks and sounds exactly like a Dominant Group. We can recognize it only by the manner in which it *Progresses*. As a matter of fact, some of the Text-books use this Chord in Exercises, without mentioning at all what it is.

The chief function of the *Major Supertonic Chord* is to precede the *Second Inversion of the Tonic* or to precede the *Dominant Chord;* especially in *Cadences*. This is our reason for treating of this Chord at some length. We meet so many Examples of it.

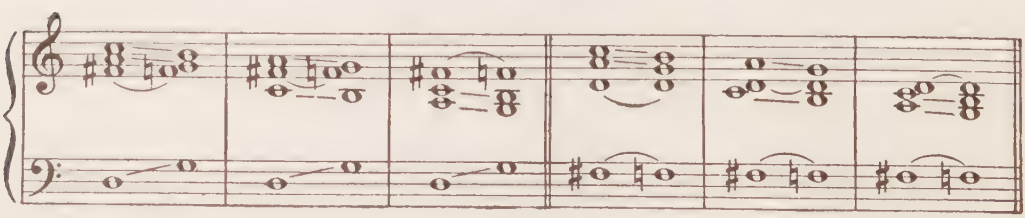
Here are some of the best methods of introducing this Chord. In playing them over the student will recognize most of them as old friends.

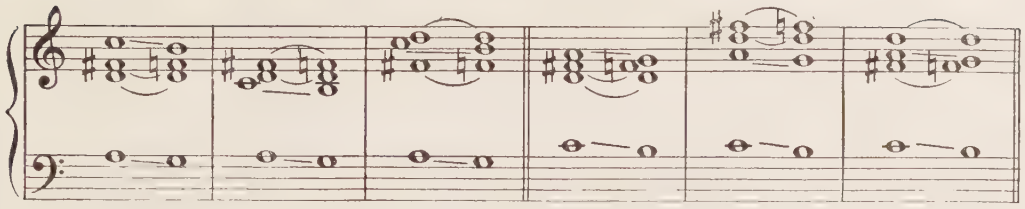
In the first place we have the *Major Supertonic Chord* (Seventh added) followed by the *Tonic* (Second Inversion).



Note, that in these Examples the *Seventh of the Chord* does *not Resolve* (Descend). It *stands still.*

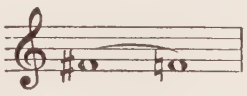
Here is the *same Group* going right to the *Dominant Chord.*





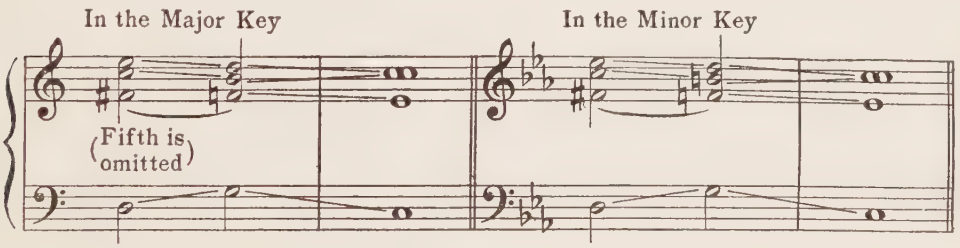
Sounds like the Minstrels, does it not? Or the Village Glee Club? Very useful nevertheless.

In moving to the *Dominant,* in the manner of the preceding Example, it will be observed: that the *Third* of the *one Chord* is *Lowered Chromatically* to become the *Seventh* in the *following Chord:*



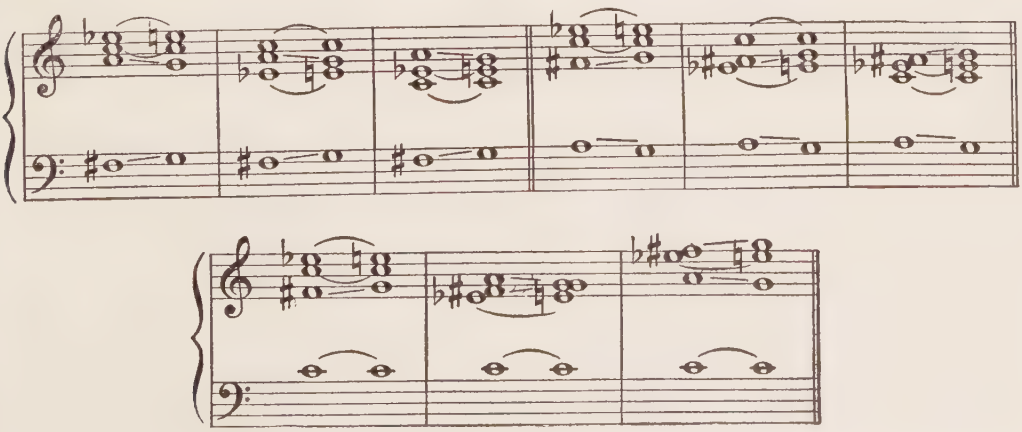
The Dominant Chord (after we have landed upon it) must Progress as usual.

When we add the *Ninth* to the *Major Supertonic Chord,* we have to be a little careful: but we get one good *Cadence* out of it; a Cadence, by-the-way, dear to the hearts of Victor Herbert and other writers of Light Opera. Here we are:



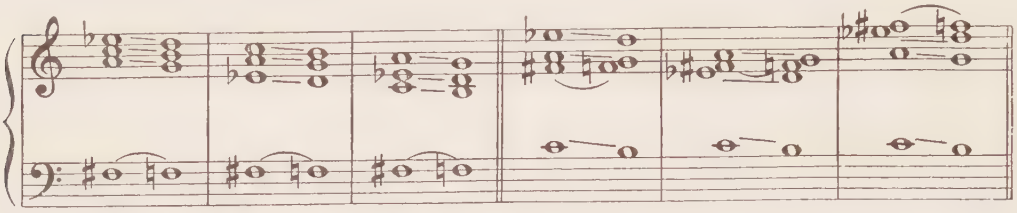
Have we heard this before? Oh! my, yes.

The *Diminished Seventh Chord* over the Supertonic Root is very useful. Here it is, going to the *Second Inversion* of the *Tonic Chord.*

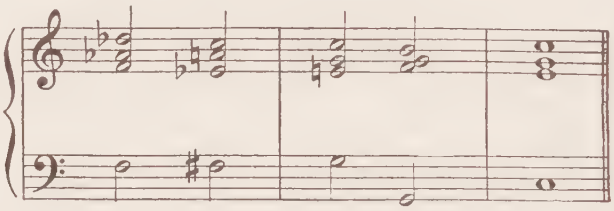


In this Example, it will be observed, the *Minor Ninth* actually *goes up Chromatically.* All the classic writers were fond of this particular Progression.

The Progression of this Group to the Dominant Seventh Chord is effective and much used. Here is the way in which it is managed:



Sometimes, in approaching a Cadence, this Chord is preceded by the Neapolitan Sixth Chord:



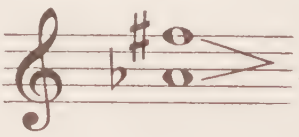
The *Eleventh* added to this Chord is *not* used, very often.

All of these Examples should be re-written by the student in all Keys.

We come now to a most important Chord, the **Augmented Sixth Chord.** There is so much dispute as to the derivation of this Chord, that we feel tempted to say, as Mendelssohn is supposed to have said to dear old Dr. S. S. Wesley (concerning the Eleventh Chord at the beginning of his "Wedding March"), that "we do not care where it comes from: it sounds good."

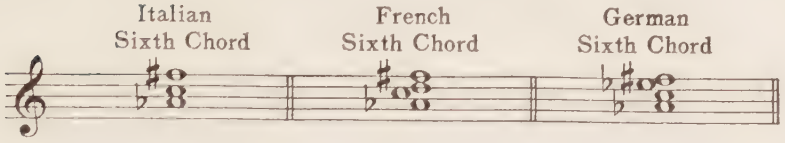
The best way to locate the *Augmented Sixth Chord* is to think of its Root as being found on the *Sixth Degree of the Minor Scale.* For Example: the Sixth Degree of the C Minor Scale is A♭. Thus, A♭ becomes the Root of the Augmented Sixth Chord, belonging either to C Major or to C Minor, as the case may be.

This Chord takes its "Name" from the fact that in its original Position, from its *Root* to its *Topmost Member,* we find the *Interval* of an *Augmented Sixth,* thus:



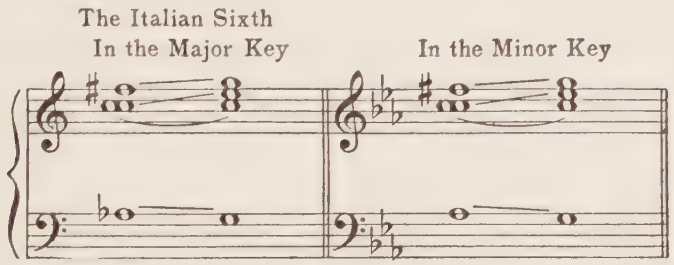
On this account, the Chord is easy to recognize.

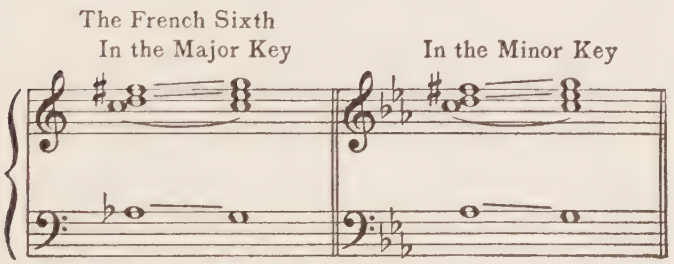
Depending upon the arrangement of the *inner parts* or *voices,* there are *three ways* in which the *Augmented Sixth Chord* may be written, named respectively the *Italian,* the *French* and the *German* Sixth Chords. Here they are:

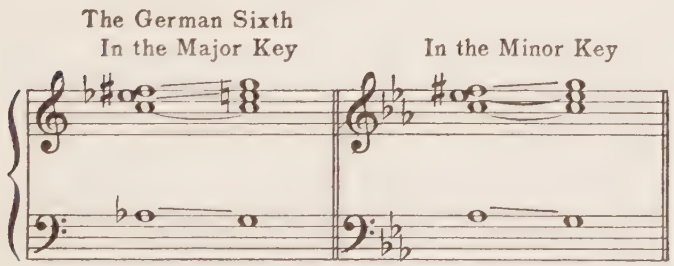


Each has a slightly different effect: all are good.

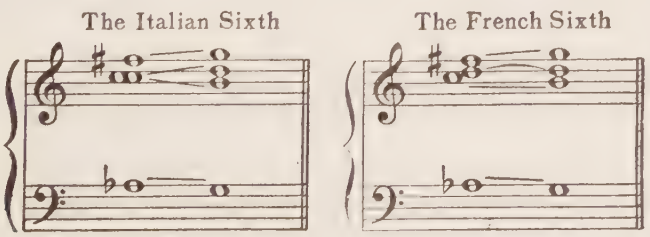
The *Augmented Sixth Chord,* in any one of its forms, is followed by the Second Inversion of the Tonic Chord, thus:



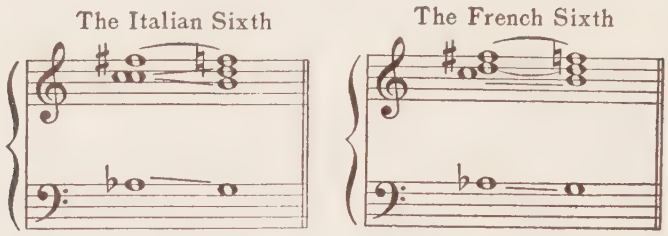




The *Italian* and *French Sixths* are followed very often by the *Dominant Chord,* as follows:

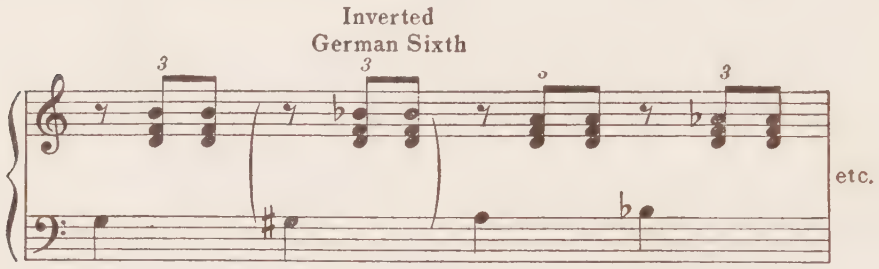


Also, by the *Dominant Seventh Chord,* thus:



The *Augmented Sixth Chord* (in all forms) may be *Inverted,* at will.

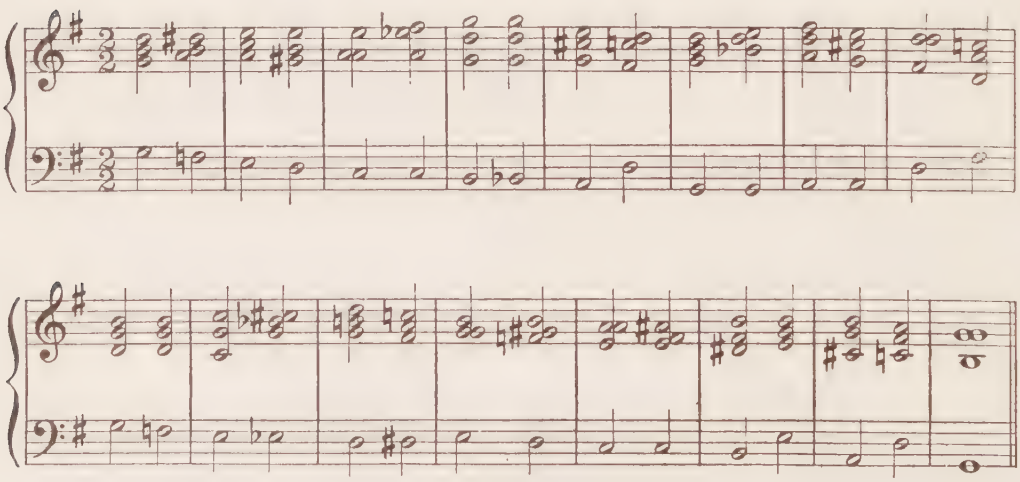
What would Faure's "The Palms" have been without this?



All the foregoing Examples must be *Transposed,* very carefully, by the student in All Keys. Then, make Ear Training Exercises of them.

Here is something for the student to Analyze.

Explain everything to be found in this Example:



Finally, let the student write many Examples of his own. If he can Analyze the foregoing, this should be easy to do.

CHAPTER XX

THE FINAL DISSONANT—THE MARCH FORM

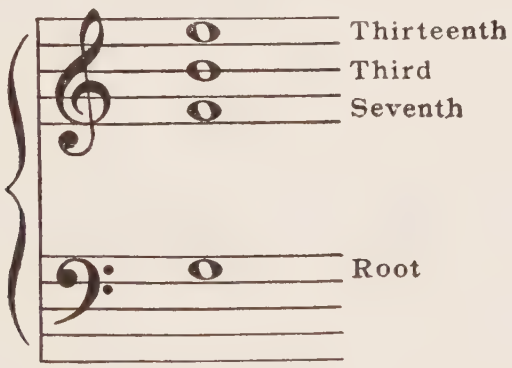
There is one remaining Member of the Dissonant Groups, which we have mentioned, but not, as yet, exemplified: the **Thirteenth.**

This Dissonant is not difficult to handle, and it is very useful.

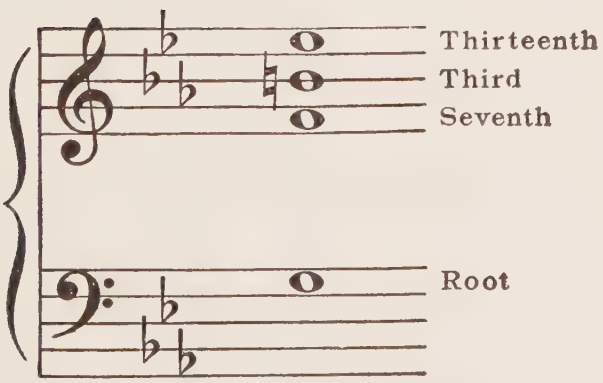
The *Thirteenth* over the *Dominant* may be used with the *Root* present, either in the *Major* or the *Minor* Key. When the *Root* is present, it is customary to omit the *Fifth,* the *Ninth* and the *Eleventh.* Here is the way the Chord will look:

The Dominant Thirteenth Chord

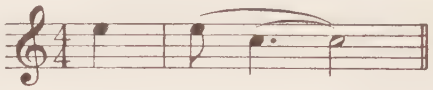
In the Major Key



In the Minor Key

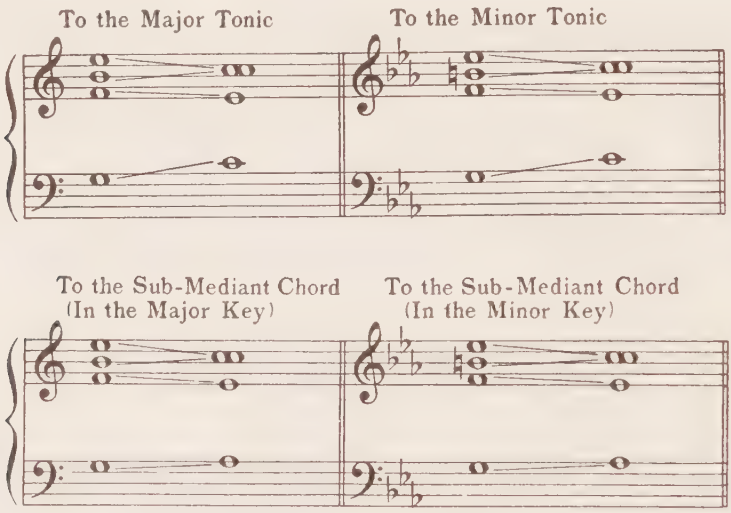


The *Thirteenth* is rarely used close to the *Seventh* of the Chord. The *Position* here given is the best to use. The chief purpose of the *Dominant Thirteenth Chord* is to lend color and variety to *Cadences*. For a time we had an epidemic of this Chord: the "popular song writers," who usually run in droves, having used it to excess. And their songs all ended thus, with a whine:

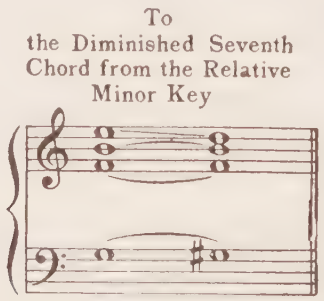


Unhappily, they are busy, just now, with the Whole-Tone Scale and some other things that they have borrowed from the "Ultra-Moderns." Of this, more later.

The Dominant Thirteenth Chord (with the Root present) has some really beautiful Progressions. Here they are:



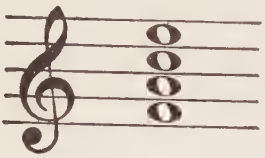
The following may be used to form a very effective Deceptive Cadence:

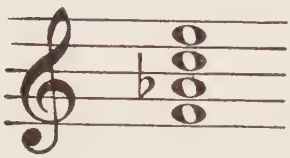


The student should write these out in various Keys, and try them over, so as to be able to recognize them, when seen and heard.

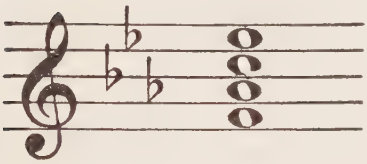
When we omit the *Root* of the Dominant Thirteenth Chord, it is customary to omit also the Third and the Fifth. This leaves us the following:

In the Major Key

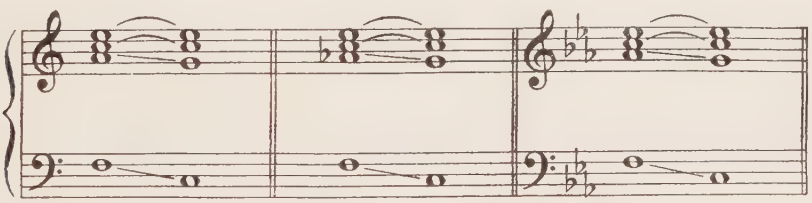




In the Minor Key



These Groups are followed by the Tonic Chord, usually. Thus:



They should be written out in *All Keys,* of course, and studied over.

Enough of Harmony, for the present.

THE MARCH FORM

This *Form,* in its various ramifications is so important, that we have given it a special heading.

The *March Form* may be preceded by a short **Introductory Passage.** This is usually *Four Measures* long: it may be *Six* or *Eight.* The term *Introductory Passage* (*Introduction,* or, for short, *Intro.*) seems to explain itself. Just as the *Coda* is a lengthening at the *End* of a piece, so is the *Introduction* a lengthening at the *Beginning.* It is a matter of "getting set," as it were. It may aid in establishing our *Rhythm,* or our *Tonality,* or *both.* In a *March Form* the *Introduction* may be a *"Fanfare"* (Flourish of Trumpets): but, it need not be. It is best to begin it, or, at least end it on the *Dominant*: so as to lead naturally into the *Tonic.*

In connection with the *March Form* we meet with another term which requires some explanation: the **Trio.** The *Trio* is the contrasting Second Portion of the *March Form.* It is usually in a *Related Key* and it always has a new *Key Signature* of its own.

The term *Trio* is merely a name at present, but probably, it was so-called originally, because of the fact, that, in the beginning, it was written in Three-Part Harmony.

We will now give the *Plan* for a *March Form* in modern military style. This will be in "double time" (2/2, 2/4 or 6/8), two Steps to the Measure, at the rate of 120 Steps to the Minute (M.M. 𝅗𝅥 = 120, ♩ = 120 ♩. = 120, as the case may be.) This is according to Regular Army Tactics. Here we are:

THE MARCH FORM

Introduction (may be omitted). |————————————————||
Four Measures (in the Dominant).

	First Melody	Second Melody
March	||:————————————:||	:————————————:||
	Sixteen Measures, ending in the Dominant Key, or some other Related Key.	Sixteen Measures, ending in the Tonic Key.

Trio (Introduction)* (in a Related Key with Change of Signature).

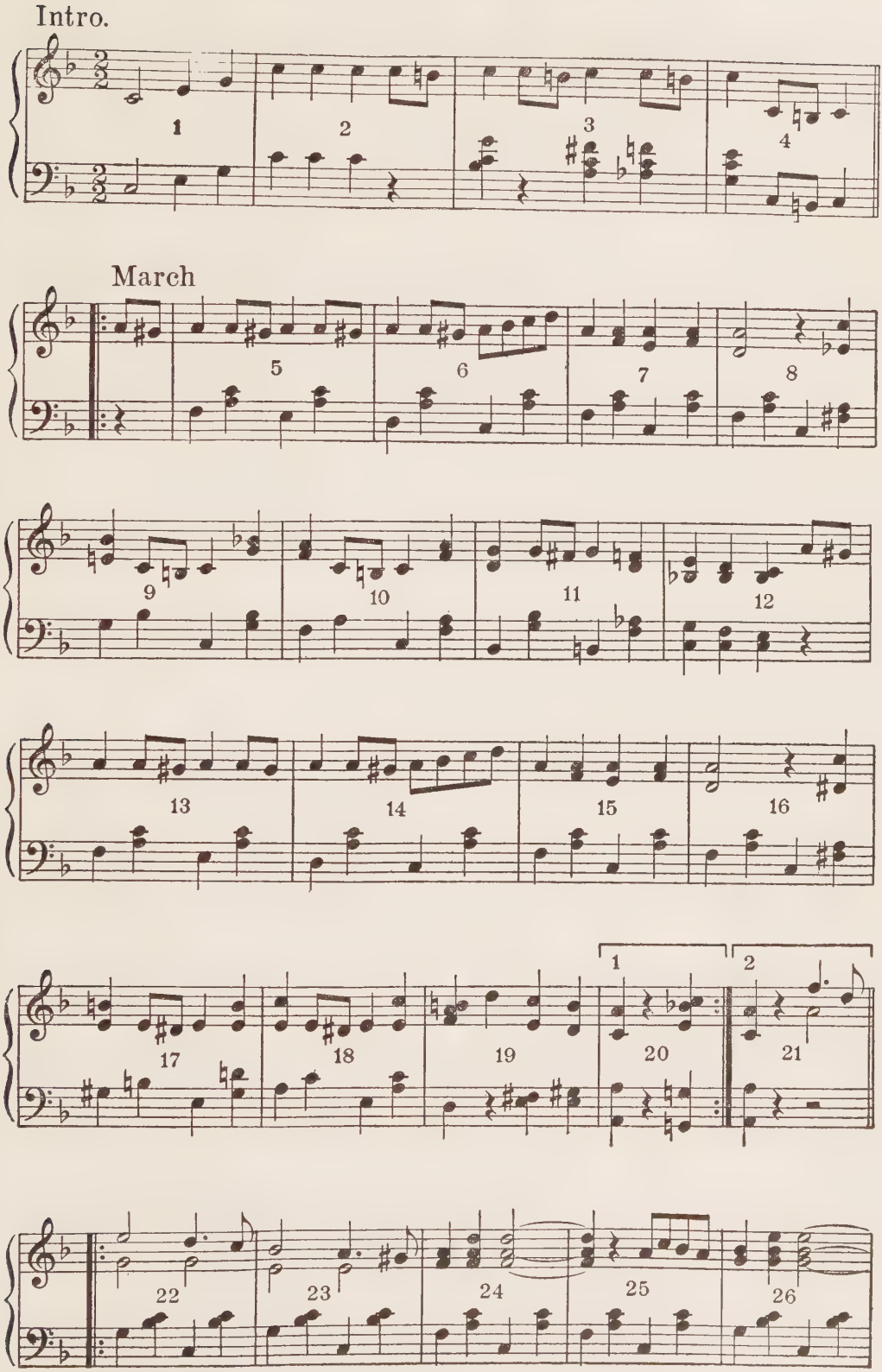
First Melody	Second Melody	First Melody
||:————————:||	||:————————|	|————————:||
Sixteen Measures in the Key of the Trio.	Sixteen Measures in any Related Key.	Return of First Melody of Trio. *D.C.*** or *D.S.***

*The *Trio* may have an *Introduction* of its own, usually in the *Dominant* of its *own Key* (Four Measures).

**Many modern marches, including those of Sousa and von Blon, *end* with the *Trio,* omitting the *D.C.* (*da capo,* back to the beginning and repeat the March) or the *D.S.* (back to the *segno* (𝄋), or sign, and then repeat).

This *Form* calls for some comment. The first portion, the *March,* is just as we have given it, usually. The *Trio,* however, has at times but a *single Melody*: or, again, it may have *two Melodies,* arranged as in the first portion. The Military March rarely has a *Coda.*

We give here a little Military March, which we will analyze afterwards, with the assistance of the student. Attention! Forward, March!


Intro.
March
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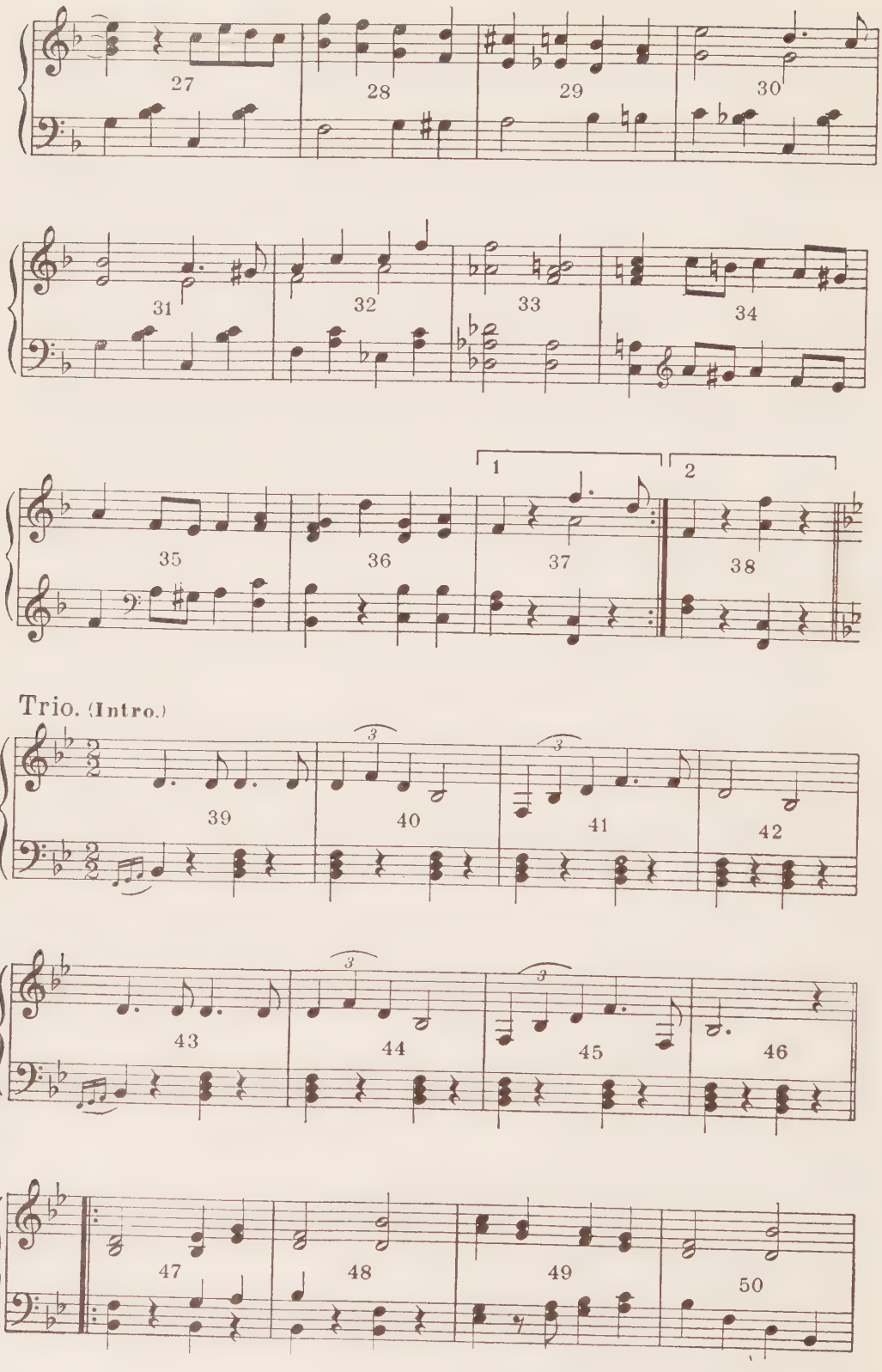
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Trio. (Intro.)
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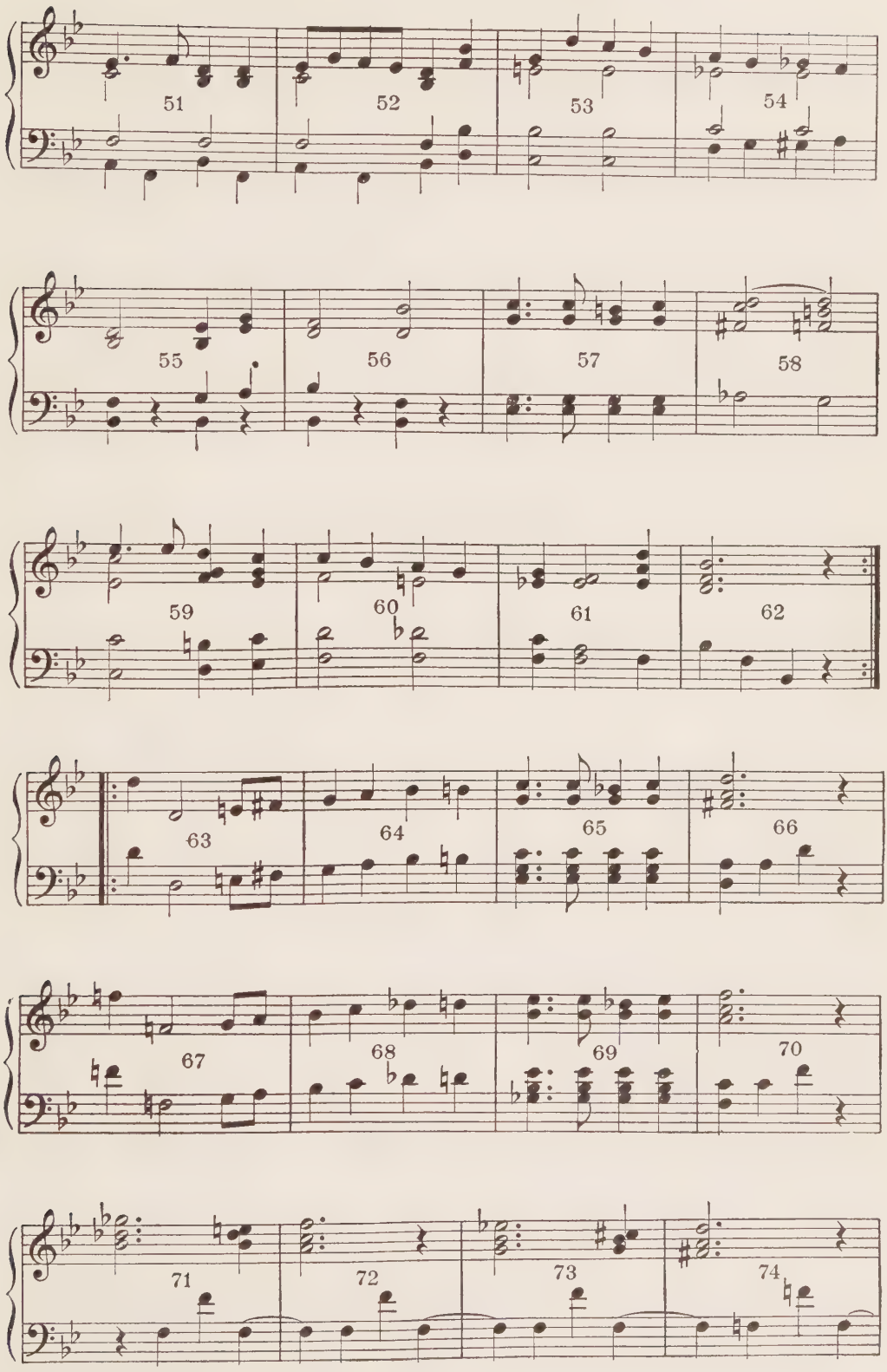
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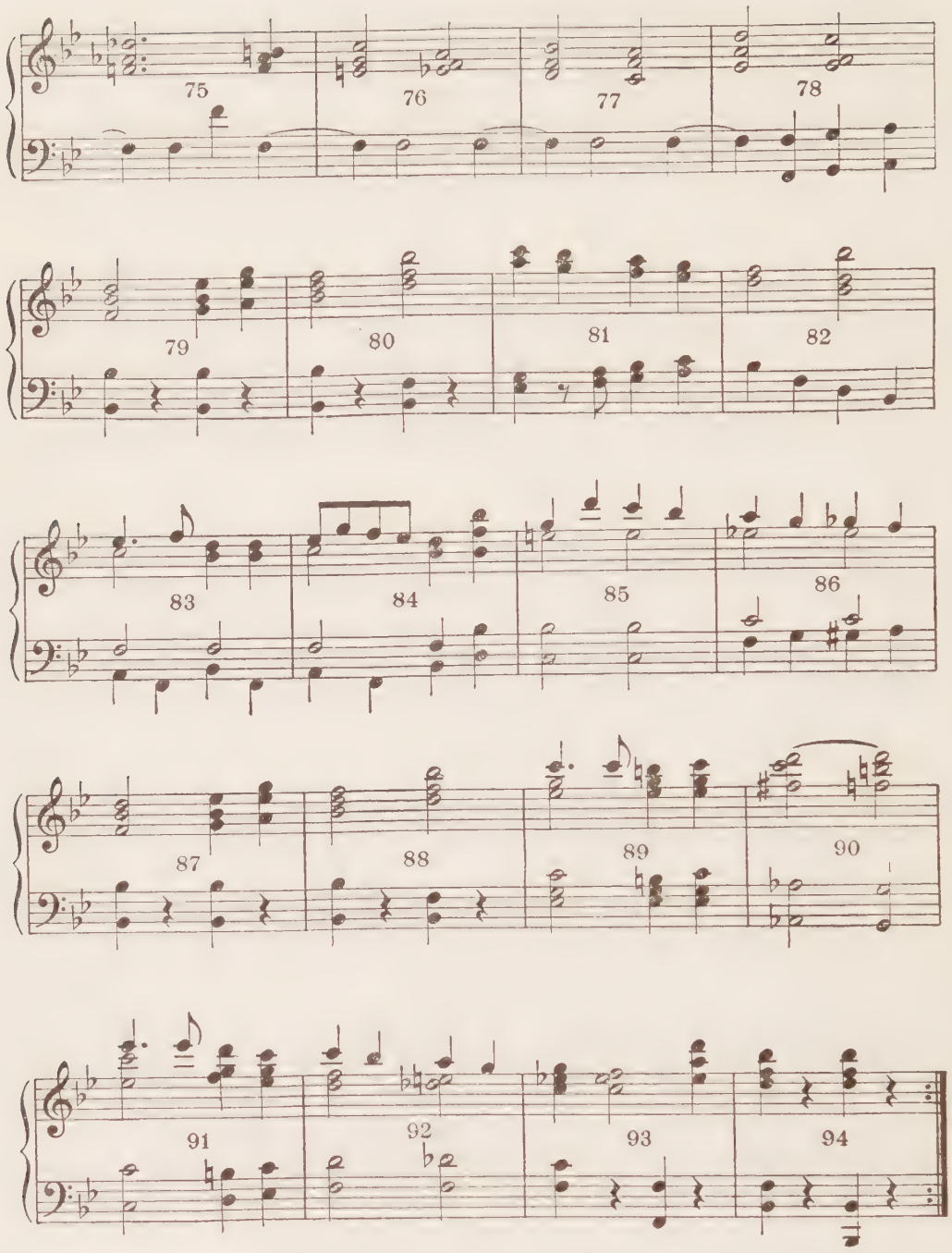
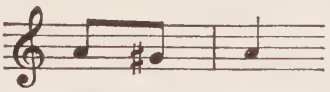
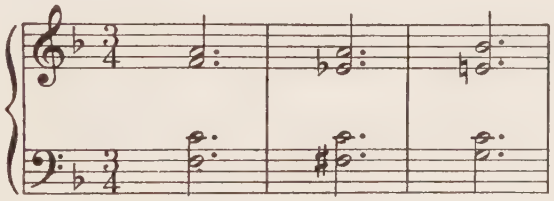


Analysis

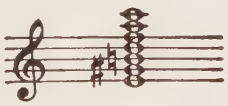
The *Introduction,* Measures 1, 2, 3 and 4, is evidently based upon the Dominant Chord of our Principal Key. Passing Notes (doubled in Sixths) are found in the second half

of Measure 3, in the Bass Part. The Figure with a Changing Note is borrowed from the First Melody of the March  This Figure is heard frequently, helping to preserve Unity. Measures 5, 6, 7 and a part of Measure 8 are all based upon the Tonic Chord. We have adopted a Form of Accompaniment which has been mentioned before. The Passing Note (E) in Measure 5 and the Auxiliary Note (D) in Measure 6, in the Bass, however, help it out considerably. The Melody also is helped out by the repeated note (A), in the upper voice, in Measure 7. The addition of the D in Measure 8 turns our Tonic Chord into an Added Sixth Chord. The Diminished Seventh Chord at the end of Measure 8 is derived from the Root, D, Supertonic (Major) of C and leads us naturally into the Chord of C to which the Seventh has been added (Measure 9), to lead us back to F (Measure 10). One usually meets this Progression thus:



Too many Waltzes begin with it; also, too many Popular Ballads. Does the student recognize this Passage?

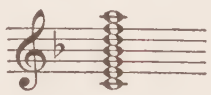
In Measure 11 we find the Supertonic Chord (First Inversion) followed by another Diminished Seventh Chord, derived from the Major Supertonic Chord, leading us to the Dominant Seventh Chord of the Key. Just where we wish to arrive. Then Measures 13, 14, 15 are the same as Measures 5, 6, 7. Measure 16 impels us to remind the student of what has been said about the similarity of Diminished Seventh Chords, in point of sound. Those in Measures 8 and 16 sound alike but are "spelled" differently. The Root (understood) of the Chord in Measure 16 is B♮, Supertonic of A Minor, and the Chord is followed, in Measure 17, by the Dominant Seventh Chord of A Minor (Root E). Through this Progression we consummate a neat Modulation. Measure 18 gives us the Tonic Chord of A Minor. Measure 19 contains an entire Dominant Harmony, from Root to Thirteenth:



Study this out. How convenient! The F♯ in the Bass is an Auxiliary Note.

Measure 20 lands on the Tonic Chord of A Minor: then, the Dominant Seventh Chord in this Measure (Root C) "links" us again to F Major, for our Repeat. It is customary to use the Repeats always in Marches (and in Dances, etc.): and it is convenient to have the 1st and 2nd Endings, at times.

The second half of Measure 21 starts our Second Melody. Measures 22 and 23 are based upon the Dominant Seventh Chord of our Principal Key. Let the student analyze the Motives. Measures 24 and 25 look like another Tonic Chord but we have "stuck on" an Added Sixth (D) to give a little bite to it. Measures 26 and 27, the Dominant Seventh Chord again. Measures 28 and 29, for Variety's sake, give us a little Harmonic richness. Only Three-Part Harmony, at that. The first half of Measure 28 is the F Major Chord. The B♭-G are doubled Auxiliary Notes. In the second half, the G in the bass and the G-E in upper part are Doubled Passing Notes, moving by Contrary Motion to the Diminished Seventh Chord (Root E, understood) with which the Measure ends. Measure 29 starts with the A Major Chord, the E♭-C♮ being Chromatic Passing Notes to the B♭ Chord. The Measure ends with a Major Ninth Chord (Root G, understood, Dominant of C). Measure 30 begins with the Tonic Chord of C Major which at once becomes the Dominant Chord of F Major: and back we go. Measure 31 is a repetition of Measure 23. Measure 32 would be a repetition of Measure 24; but, we have left out the "Added Sixth" and tucked on an E♭ in the Bass. This changes the Chord to a Dominant Seventh: and we consummate a *Deceptive Cadence* by introducing in Measure 33 the Chord of D♭ (from the Parallel Minor Key). Then, in the second half of the same Measure, we add a B♮ and change the Chord into a German Sixth, the Augmented Sixth Chord belonging to the Key of F. Measure 34 gives us the Tonic Chord of F (Second Inversion): and, in Measures 34 and 35, we play about a little with our original Motive, before completing a Perfect Cadence to F Major (Measure 37), and Repeating. Measure 36 gives us a complete Dominant Harmony, from Root to Thirteenth:



Study this out. Measure 38 ends the *March.*

The Introduction to the *Trio* (Measures 39 to 46) is simply a Bugle Call, all in B♭ Major. In Measures 39 and 43 we give a little suggestion of the Drum. Just a Military touch. The "picturesque quality" is as necessary in Music as it is in Literature.

The *Trio,* proper, begins with a song-like Melody in contrast to the preceding *March.* Measures 47 and 48 are all in B♭ Major. Find the Passing Note in Measure 47. Measure 49 looks tough, but it is easy. Merely some Auxiliary and Passing Notes, doubled in Thirds and moving in opposite directions. The real Harmony is founded on the Chord of E♭, Sub-Dominant of B♭. Measure 50, the Tonic again. Measure 51, Dominant Seventh and Tonic. Measure 52, a Variation of Measure 51. Measure 53, Major Supertonic Chord, belonging to B♭ (Root C). Measure 54, the Dominant Seventh Chord belongs to B♭ (Root F). The G in the Melody and the G in the Bass are Passing Notes. The G♭ is a descending Auxiliary Note and the G♯ is an ascending Auxiliary Note. Measures 55 and 56 repeat Measures 47 and 48. We must increase the interest now: so, in Measure 57 we find the First Inversion of the Supertonic Chord (Root C). But—this Chord is also the Tonic of C Minor: and, in Measure 58, we introduce the French Sixth Chord (Augmented Sixth) belonging to C Minor (Root A♭), and follow it by the Dominant Seventh Chord of C Minor (Root G). Measure 59 includes the Tonic and Dominant Chords of C Minor in a familiar Progression. But—the C Minor Chord is also the Supertonic Chord of B♭:

so, we Modulate back in Measure 60, and consummate our Cadence to B♭ in Measures 61 and 62. In the second half of Measure 60 we find a Diminished Seventh Chord (Root C, understood). The F in the Bass is a short Pedal Point on the Dominant of our Key. The final Chord in Measure 61 contains a Thirteenth (D). Repeat.

Measure 63 starts the *Second Melody* of the Trio. In many Marches, nowadays, this portion is rather free. Some call it an *Episode*, but this term really applies elsewhere. Profesional players call it a *"Break."* This is better. Some of these Breaks, however, get so free that one cannot March to them. Maybe ours does.

We start off without any Harmony; but we are evidently going into G Minor. Note the E♮ and F♯ (Measure 63). The B♮ in Measure 64 is only a Passing Note. In Measure 65 we find the C Minor Chord, First Inversion (Sub-Dominant Chord of G Minor). Measure 66, the Dominant of G Minor (Root D). Measures 67 to 70 are Measures 63 to 66, Transposed a Minor Third higher. What Key is this? Measures 71 to 78 are over a Pedal Point (F, Dominant of B♭ and Tonic of F). In Measure 71 we find the Neapolitan Sixth Chord (Root G♭), followed by part of a Diminished Seventh Chord. Note the E♮. Measure 72, Chord of F Major. Measure 73, another Neapolitan Sixth, followed by a Diminished Seventh. Going where? The student will explain Measures 75 to 78. Measure 79 brings back our First Trio Melody, somewhat fuller. And we are through.

This should have given us a thorough and practical Harmony review. Do not leave this until it is understood thoroughly.

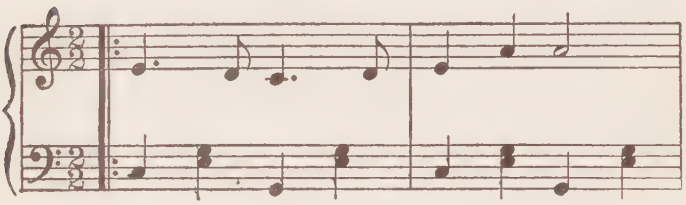
CHAPTER XXI

EXERCISES IN THE MARCH FORM—DANCE FORMS

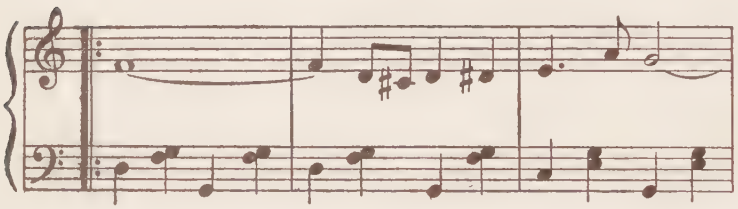
We have given special attention in the preceding Chapter to the *March Form;* not only because it is an important Form, but also, because when once mastered, it causes all the *Dance Forms* to come readily enough.

We will now supply some *Fragments* from which the student will construct *March Forms* for himself.

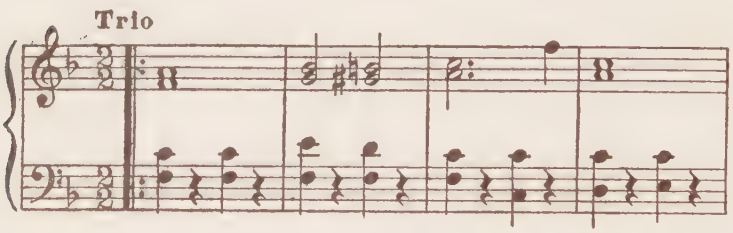
1. For a Military March in C:



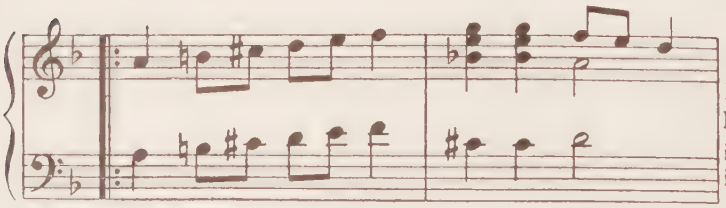
For the First Melody. The Student expands to Sixteen Measures, writing his own Intro.



For the Second Melody, The Student expands to Sixteen Measures.

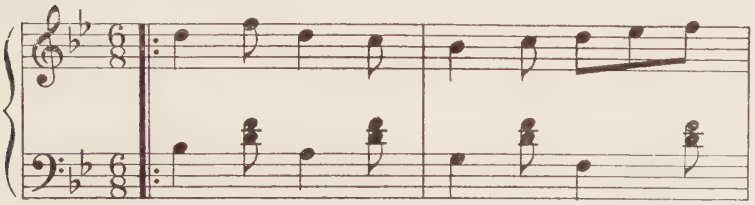


First Melody of Trio. Expand to Sixteen Measures. An Intro. to the Trio is optional.

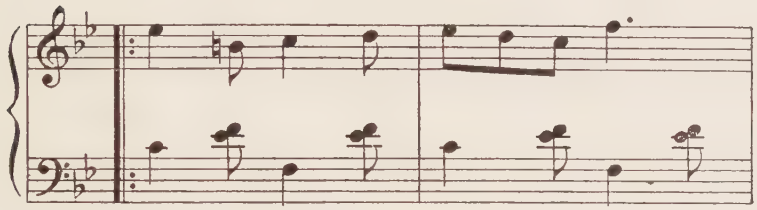


Second Melody or "Break." Expand to Sixteen Measures. Then, bring in First Trio Melody, in fuller Harmony.

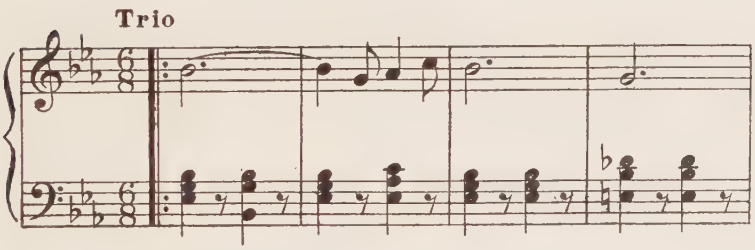
2. For a Military March in B♭ (6/8 Time):



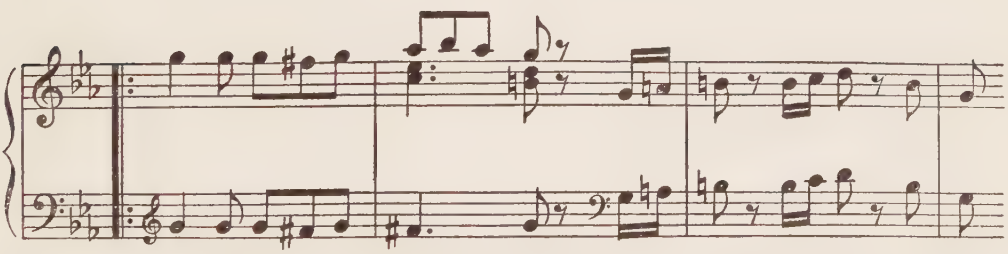
Make an Intro. then expand this First Melody to Sixteen Measures.



Expand this Second Melody to Sixteen Measures.



Make an Intro. to this Trio, then expand this First Melody to Sixteen Measures.



Expand this "Break" to Sixteen Measures. Then, bring in the First Melody of the Trio in fuller Harmony.

These two Marches will afford splendid practice. Both have excellent possibilities. Neither should prove difficult to handle.

Next, let the student write some Marches, all his own!

THE DANCE FORMS

As written nowadays the various *Dance Movements* (*Waltzes, Polkas,* and the like) differ very little from the *March,* in point of *Form.*

Here is a good, workable *Plan* for *any* of them:

A DANCE FORM

Introduction
Dance First Melody

||————————————||

Sixteen Measures Repeated, with a First and Second Ending; or, Thirty-two Measures, worked out in full. Tonic Key.

Second Melody

||————————————||

Sixteen or Thirty-two Measures in any Related Key.

Return of First Melody

||————————————||

Fine

Intro. to Trio (optional)
Trio (Change of Signature)
First Melody

||————————————||

Sixteen or Thirty-two Measures in Tonic Key of Trio.

Second Melody

||————————————||

Sixteen or Thirty-two Measures in any Related Key.

Return of First Melody of Trio

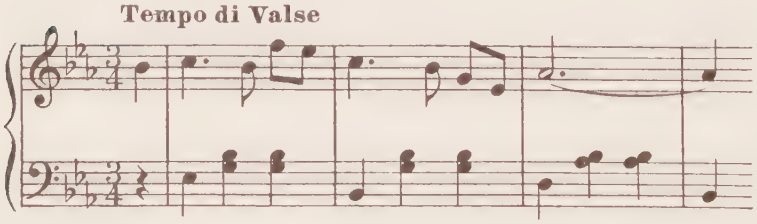
||————————————||

D.C. or *D.S.*

We are not going to write any of these *Dances*, but the student will do so. We will supply the ammunition, at first.

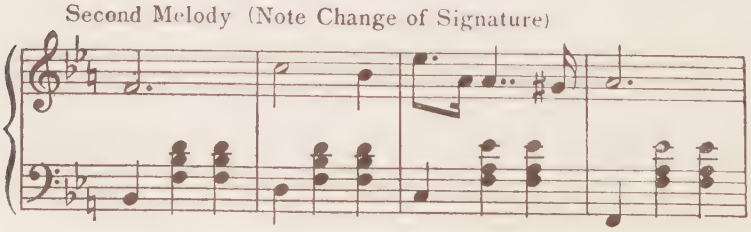
Here are the *Themes* for a *Waltz* in E♭:

First Melody
Tempo di Valse



Let the Student make an Intro. Then, expand according to Plan.

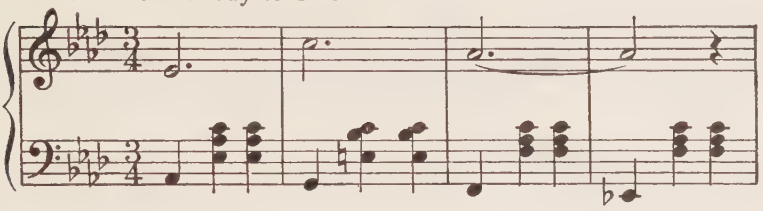
Second Melody (Note Change of Signature)



Expand, according to Plan.

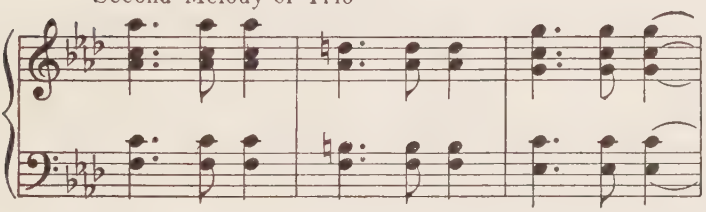
Next change back to the original Signature and repeat the First Melody. Then follows:

Trio. First Melody of Trio



Expand, according to Plan.

Second Melody of Trio



Decide upon what Key this should be in. Then, expand according to Plan.

Next, repeat the First Melody of Trio. Then, indicate by a D.C. or D.S. the return of the First Portion of the Waltz, either with or without the Intro., according to taste.

Formerly, Waltzes were written in *sets;* a number of short Waltzes in Related Keys were strung together, preceded by an elaborate Introduction and concluded by a rather long Coda. The Waltzes of Johann Strauss and others are all so constructed. Today, the shorter Form prevails.

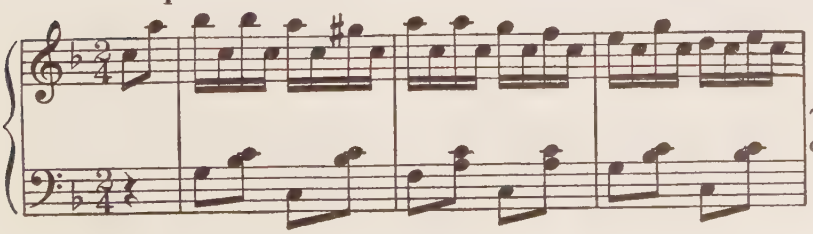
Now, let the student construct another Waltz, entirely his own.

The *Polka,* although out of style for dancing purposes, at present, makes an attractive pianoforte piece if well constructed.

Let the student write a Polka. Here are some Themes:

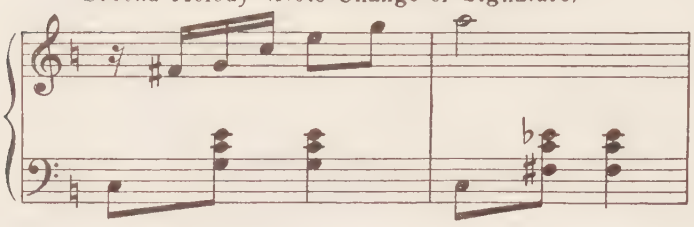
First Melody

Tempo di Polka



Make an Intro. Then expand according to Plan.

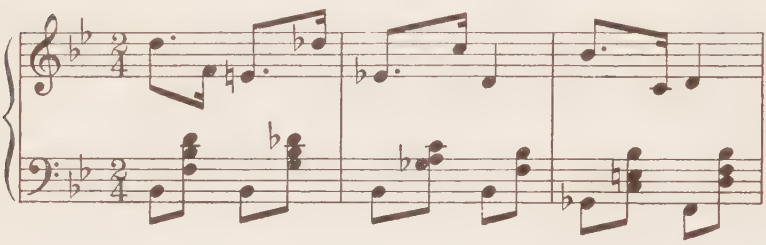
Second Melody (Note Change of Signature)



Expand according to Plan.

Next, change back to the original Signature, and repeat the First Melody. Then follows:

Trio Melody (one Melody will answer) (Note Change of Signature)



Expand this to Sixteen Measures, with a Repeat. Analyze these Harmonies before proceeding however.

Next rewrite the First Portion, without the Introduction. Then add a short but brilliant Coda.

Now, let the student write a Polka, all his own.

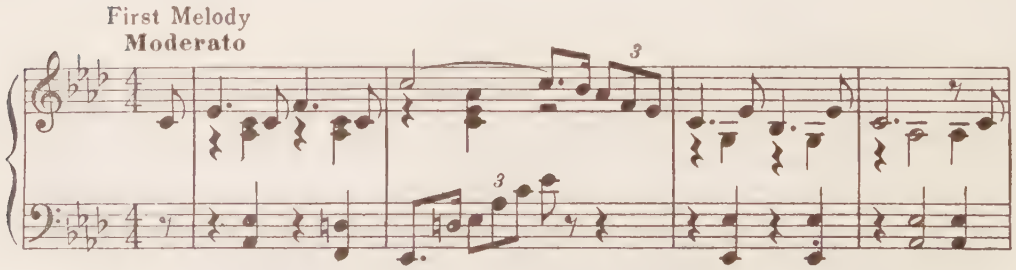
The **Idealization** of the *Dance Forms* has been a favorite pursuit of many Composers. A conspicuous example, of course, is Chopin's treatment of the Waltz.

By the term *Idealization*, we mean that the Composition, although no longer fitted for dancing, still retains the spirit and characteristics of the Dance while being lifted to a higher and more fanciful musical plane.

Let us try a little *Air de Ballet*, in modern style.

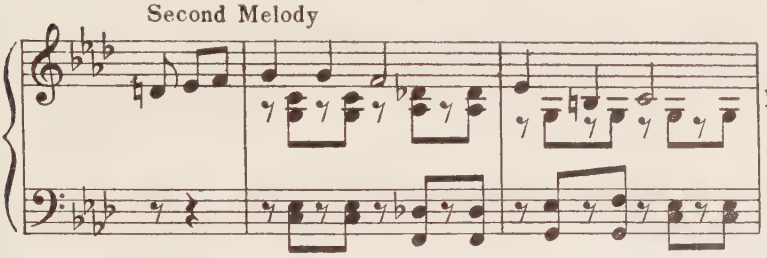
No Introduction for this one. Start right off, as follows:

First Melody
Moderato



Expand to Sixteen Measures, with or without Repeat.

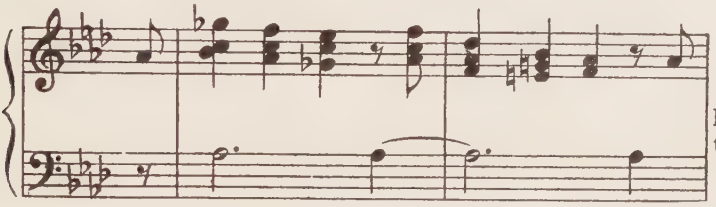
Then, without Change of Signature:
Second Melody



In what Key? Analyze. Manage to fit this on to the First Melody, without any ‖, and then, Expand to Sixteen Measures.

Next, repeat the First Melody, without||, and then go into this *Trio* Melody, without|| or Change of Signature.

(Trio Melody)



Fit this on, and Expand to Sixteen Measures.

Next, bring back the First Melody only and construct a graceful *Coda*.

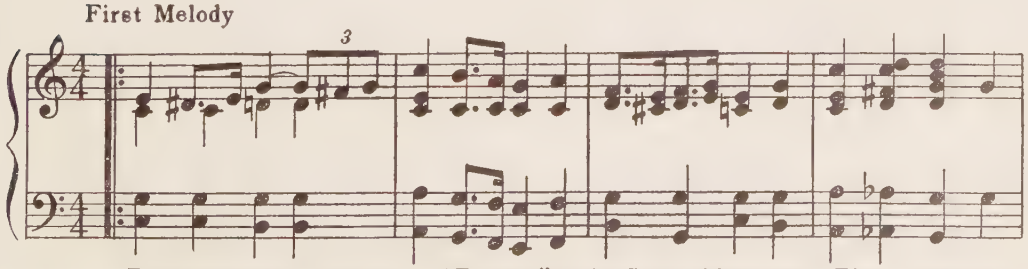
The foregoing results in a shortening of our Form, still keeping it logical and well balanced. We will find many popular pieces by good writers constructed in this or in a similar manner. Let the student try some for himself.

As a wind-up for this Chapter let us go back to the *March Form* and construct a Grand March in 4/4 Time, four steps to the Measure. This is a showy style of writing, not difficult to manage.

In this number, we will follow our *Dance Form* rather than the *Form* for a Military March. Some of the Grand Marches, notably those by Mendelssohn, are considerably extended, having, in fact, two *Trios*.

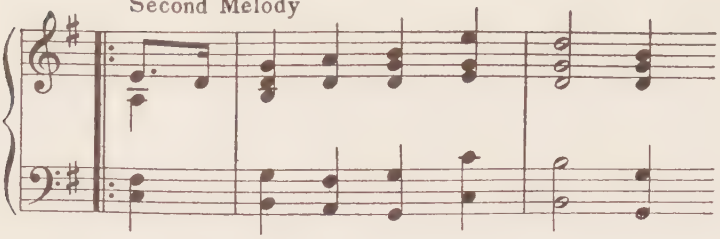
Here are some Themes, with directions, for a Grand March in C:

First Melody



First construct an Intro. in "Fanfare" style (Eight Measures). Then, expand to Sixteen Measures, with :‖. Use 1st and 2d Endings.

Change Signature, then:
Second Melody

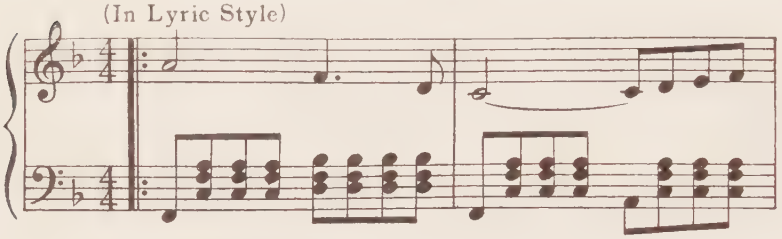


Expand to Sixteen Measures, with :‖. Use 1st and 2d Endings.

Next, change Signature and bring back the First Melody with or without :||

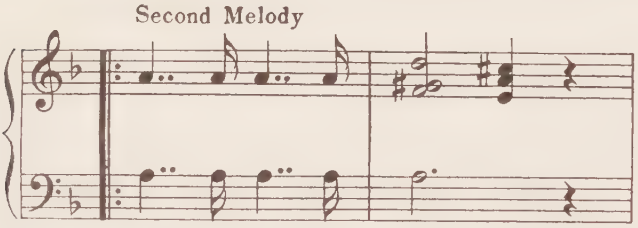
Change Signature again for Trio, then:

Trio: First Melody (No Introduction necessary)
(In Lyric Style)



Expand to Sixteen Measures, with :‖.

Second Melody



Expand to Sixteen Measures, with :‖. Then bring back the First Trio Melody, with :‖.

After this, change Signature, and bring back the entire First Portion (omitting repeats), and add a dignified Coda.

Finally, let the student write a Grand March of his own.

There is practically no limit to what may be done with these forms, once one gets the hang of it.

CHAPTER XXII

ON MODULATION

Before approaching a more artistic Form, requiring a greater subtlety of management and increased resources, and while the student is absorbing more completely the knowledge so far attained, let us consider more fully the subject of **Modulation.**

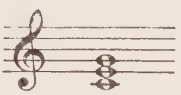
The student has been *Modulating* right along, all through this book, almost, sometimes, without realizing it. Consequently, the subject should have become so familiar as to make this further demonstration of its possibilities an agreeable and interesting task.

So far our *Modulations* have been those of necessity, and restricted to the *Related Keys.* We must now learn how to go further afield.

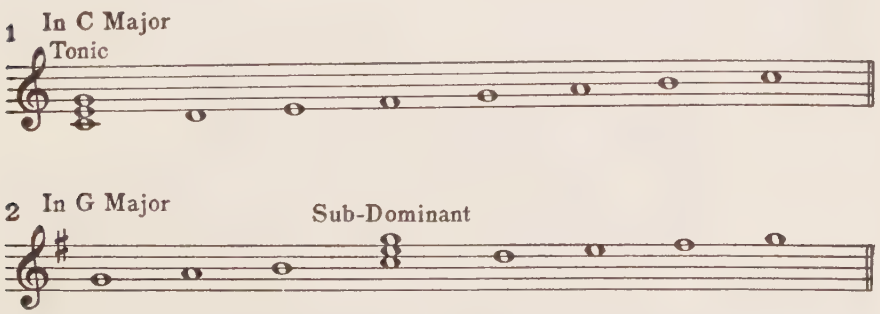
Genuine *Modulation,* after all, hinges upon the one *Principle*: that of what might be termed the **Pivotal Chord.** Looking *backward, any* particular *Chord* may occupy a *certain place* in the *Key* in which we have been working. Looking forward, the *same Chord* will be found in quite *another place* in the *Key* towards which we intend to move. Once get the hang of this and the rest is easy.

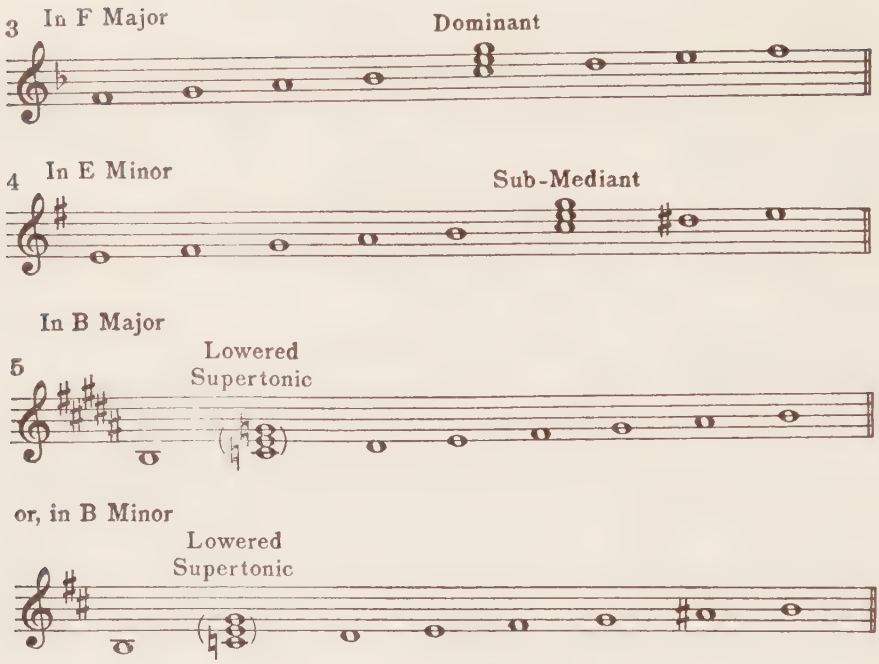
Furthermore, when once we have gone into a *Related Key,* this *new Key* has a *Group of Relations of its own,* into which we can move. When we establish this *Principle,* we find that we can create *Modulations* in an endless chain. Now, how to go about it.

Depending upon the *Key* in which it is *located,* every *Major Chord* may be found in *five different places.*

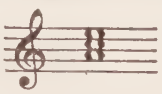
Take this *Chord* as a typical specimen: 

Here are the *Keys* in which we may find it (with its *Name* given):

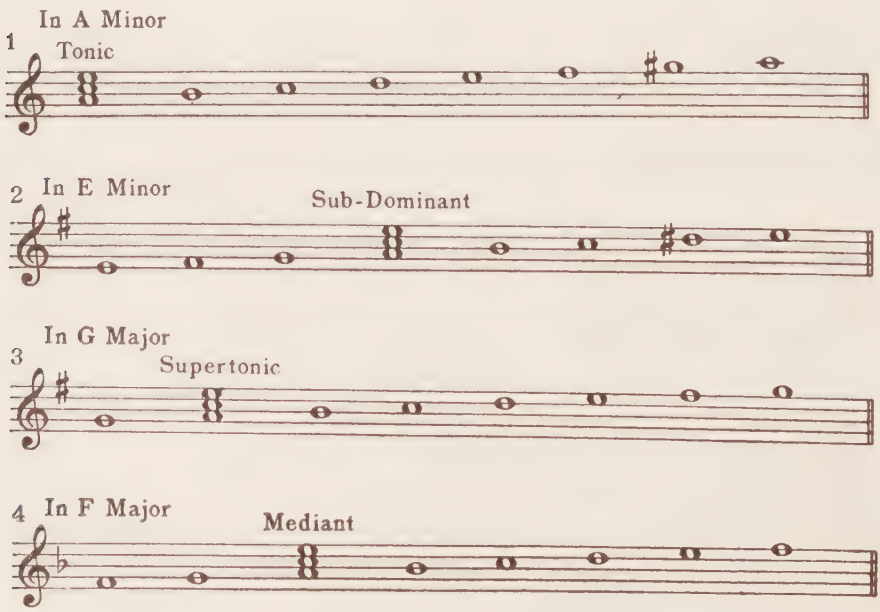


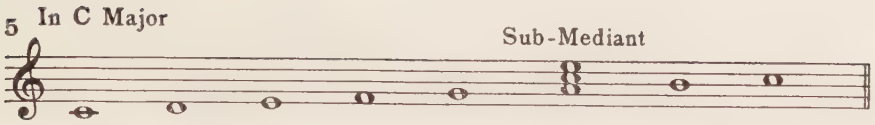


This shows the possibilities of a *Major Common Chord* as a *Pivotal Chord.*

Every *Minor Common Chord* may be found in *five different places.* This will be our specimen Chord: 

Here are the *Keys* in which we may find it (with its *Name* given):





This shows the possibilities of a *Minor Common Chord* as a *Pivotal Chord.*

In making a *Modulation,* by means of the foregoing *Principle,* all we have to do is, first of all, to determine our *Tonic* (the *Key* we are in) : then, follow this Tonic by our *Pivotal Chord* (whatever it is to be) : and finally, make a *Perfect Cadence* to the *Key* into which we intend going.

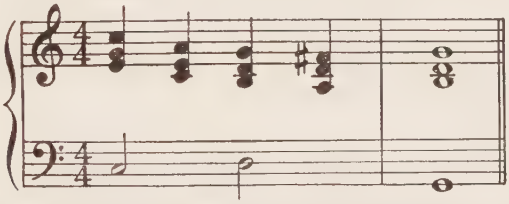
We will now make a *Series of* **Modulations,** by means of *Pivotal Chords,* from **C Major** to *each* of the other *Major Keys.* These *Modulations* are without ornamentation of any kind, but they are as brief as they can be made, and all are smooth and convincing. Once the *Principle* is mastered, the enrichment and ornamentation come readily enough.

We give a complete *Analysis* of each *Example.*

Here we are!

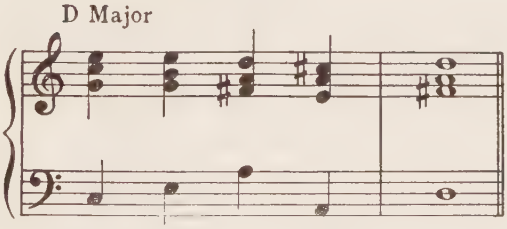
FROM C MAJOR TO

G Major



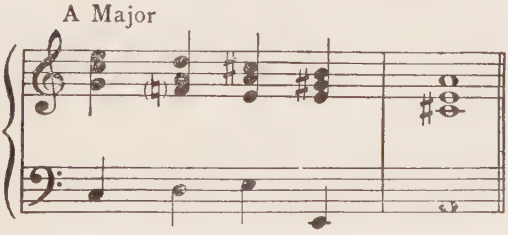
Tonic, C Major. The A Minor Chord is the Sub-Mediant in C Major and the Supertonic in G Major.

D Major

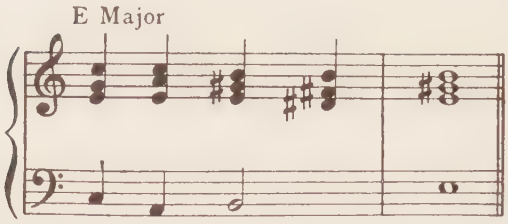


Tonic, C Major. The E Minor Chord is the Mediant in C Major and the Supertonic in D Major.

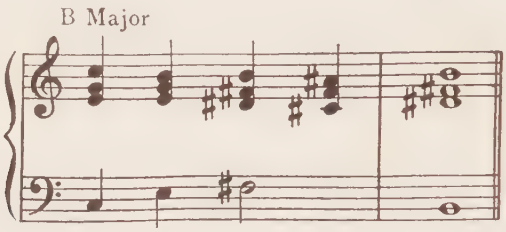
A Major



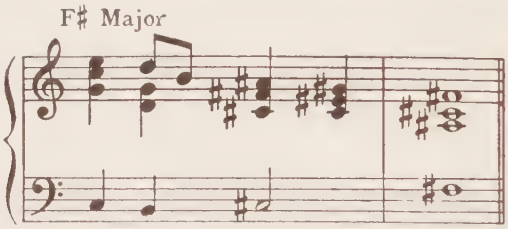
Tonic, C Major. The D Minor Chord is the Supertonic of C Major and the Sub-Dominant (from Parallel Minor) of A Major.



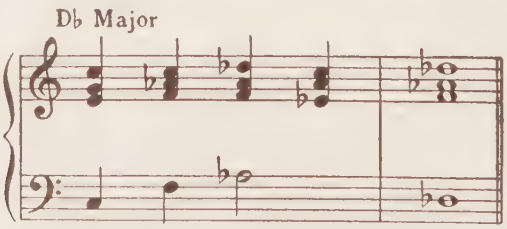
Tonic, C Major. The A Minor Chord is the Sub-Mediant in C Major and the Sub-Dominant (from Parallel Minor) of E Major.



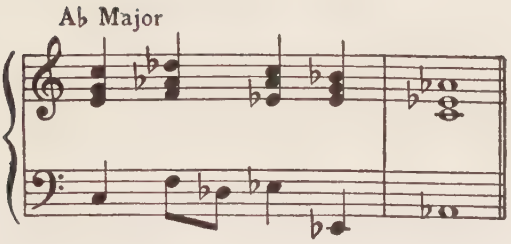
Tonic, C Major. The E Minor Chord is the Mediant in C Major and the Sub-Dominant (from Parallel Minor) of B Major.



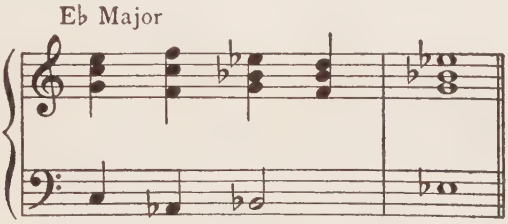
Tonic, C Major. The G Major Chord is the Dominant in C and the Neapolitan Sixth (Lowered Supertonic) in F♯ Major.



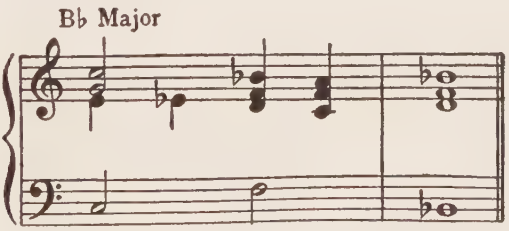
Tonic, C Major. The F Minor Chord is the Sub-Dominant (from Parallel Minor) in C Major and the Mediant in D♭ Major.



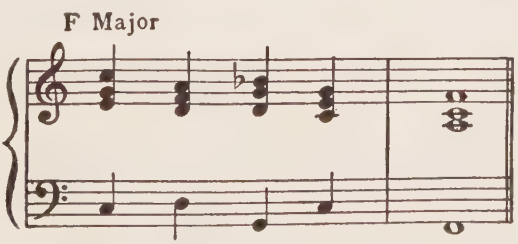
Tonic, C Major. The D♭ Major Chord is the Neapolitan Sixth (Lowered Supertonic) in C Major and the Sub-Dominant in A♭ Major.



Tonic, C Major. The F Minor Chord is the Sub-Dominant (from Parallel Minor) in C Major and the Supertonic in E♭ Major.



Tonic, C Major. The C Major Chord is changed to the C Minor Chord, which becomes the Supertonic in B♭ Major.

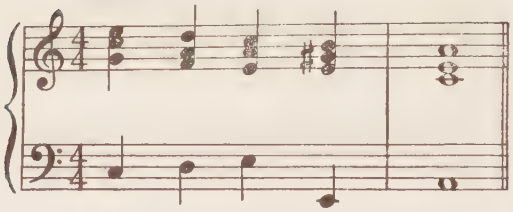


Tonic, C Major. The D Minor Chord is the Supertonic in C Major and the Sub-Mediant Chord in F Major.

Next, in similar manner, we will go from **C Major** to each of the *Minor Keys.*

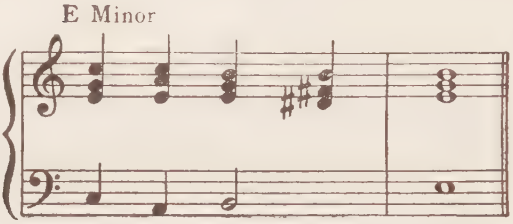
FROM C MAJOR TO

A Minor



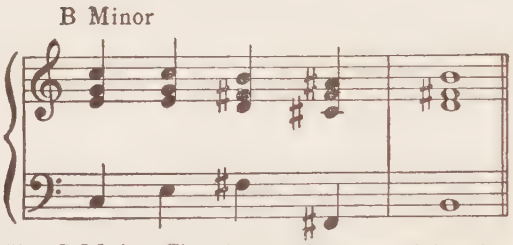
Tonic, C Major. The D Minor Chord is the Supertonic in C Major and the Sub-Dominant in A Minor.

E Minor



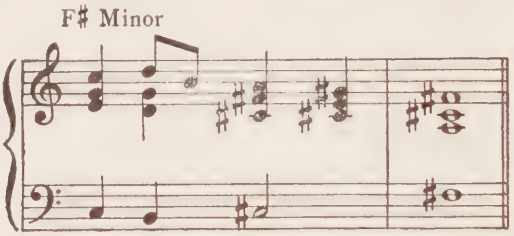
Tonic, C Major. The A Minor Chord is the Sub-Mediant in C Major and the Sub-Dominant in E Minor.

B Minor



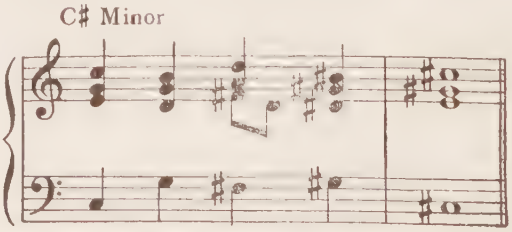
Tonic, C Major. The C Major Chord (on the second beat) becomes the Neapolitan Sixth Chord (Lowered Supertonic) in B Minor.

F♯ Minor

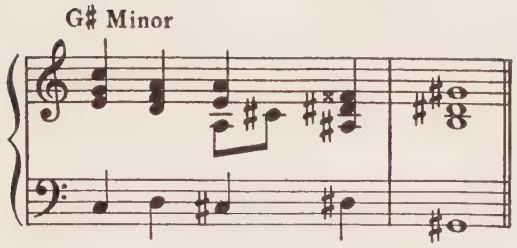


Tonic, C Major. The G Major Chord is the Dominant in C Major and the Neapolitan Sixth Chord (Lowered Supertonic) in F♯ Minor.

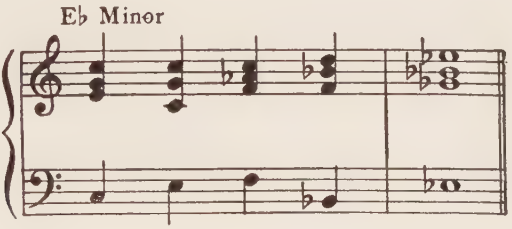
C♯ Minor



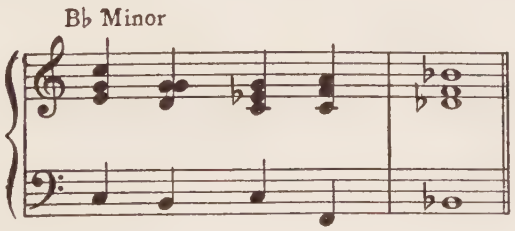
Tonic, C Major. The D Major Chord is the Major Supertonic Chord in C Major (also the Dominant Chord in G Major) and the Neapolitan Sixth Chord (Lowered Supertonic) in C♯ Minor.



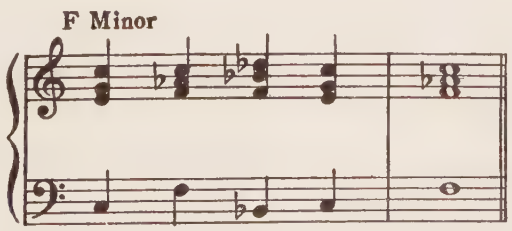
Tonic, C Major. The D Minor Chord is the Supertonic Chord in C Major. It is also the Tonic Chord of D Minor: then, the A Major Chord is its Dominant. But the A Major Chord is also the Neapolitan Sixth Chord (Lowered Supertonic) in G♯ Minor.



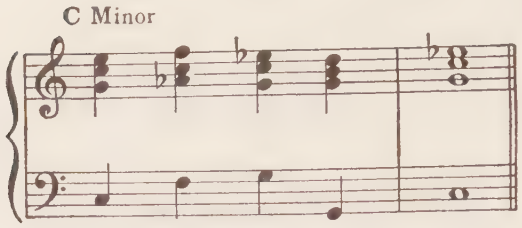
Tonic, C Major. The F Minor Chord is the Sub-Dominant (from the Parallel Minor) in C Major. It is also the Supertonic Chord in E♭ Major, the Parallel Scale to E♭ Minor.



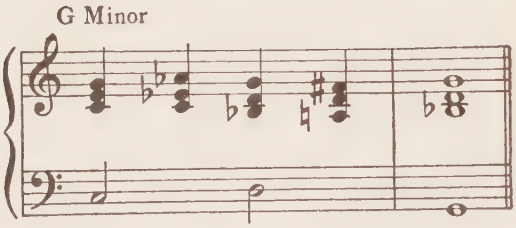
Tonic, C Major. The C Minor Chord (Tonic of the Parallel Minor) is also the Supertonic Chord in B♭ Major, the Parallel Scale to B♭ Minor.



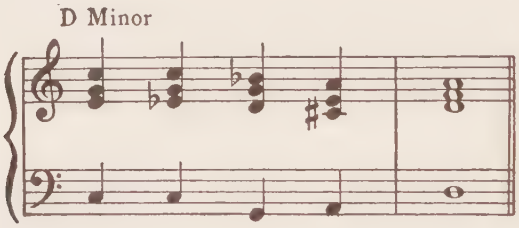
Tonic, C Major. The F Minor Chord is the Sub-Dominant from the Parallel Minor Key. It is also the Tonic Chord in F Minor.



Tonic, C Major. The F Minor Chord is the Sub-Dominant from the Parallel Minor Key.



Tonic, C Major. The A♭ Major Chord is the Sub-Mediant (in the Parallel Minor Key) and is also the Neapolitan Sixth Chord (Lowered Supertonic) in G Minor.



Tonic, C Major. The C Minor Chord is the Tonic of the Parallel Minor. It is also the Sub-Dominant of G Minor: and the G Minor Chord is the Sub-Dominant in D Minor.

Now, we have given all that is needful, under ordinary circumstances.

It will be observed that we have used *only Major and Minor Common Chords,* throughout, even omitting the *Sevenths* from the Dominant Chords. Think what the possibilities may be when once we begin elaborating upon these Harmonies. They are limitless.

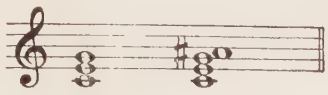
The student should *Transpose* these Examples into as many Keys as possible. This is the best possible material for Eye and Ear Training.

It will prove good practice for the student to *Combine* some of these Examples; going from Key to Key in this manner. Bear in mind that the *Dominant Chord* is always the same whether the *Key* is *Major* or *Minor.* This fact will prove a help. Finally, endeavor to *Improvise* Modulations at the keyboard.

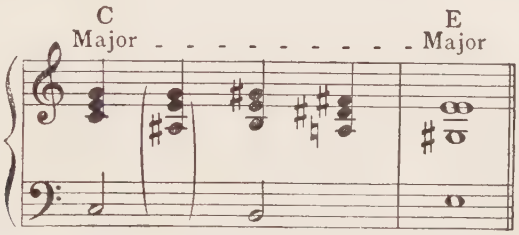
The foregoing *Principle* having been once mastered, there are Methods by which it may be extended and enriched.

Here are some possibilities in this line:

We may add an *Augmented Sixth to any Major Chord,* thus:

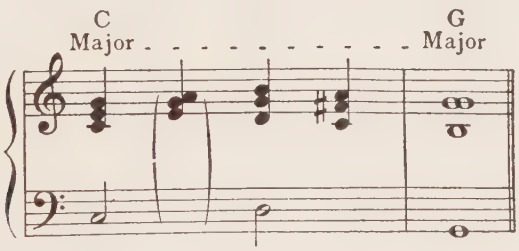


Then, see what might happen:

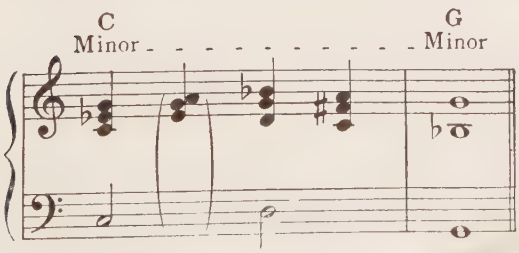


Also, we might attach an *"Added Sixth"* to *any Major* or *Minor Chord,* thus:

And the following would result:



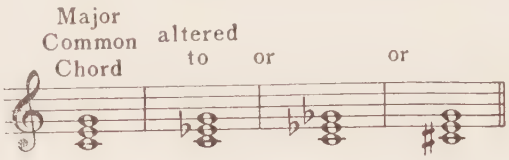
or this:



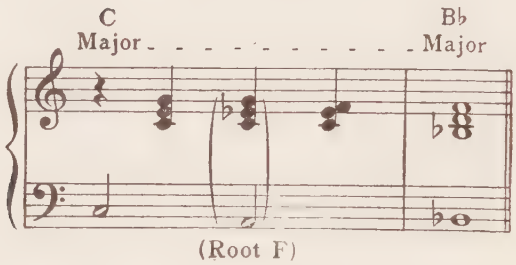
Now, let the student make some experiments of his own, along this same line, combining them with what he already knows.

The *Chromatic Alteration* of *Chords* will afford a fertile field for practice and experimentation, after all of the foregoing has been digested.

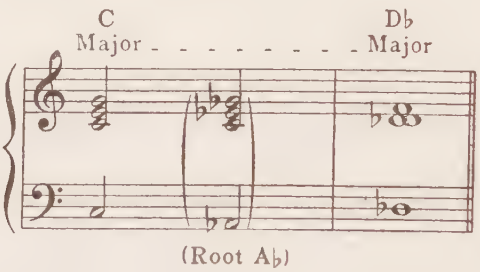
Here is the way in which it is managed with *Common Chords*:



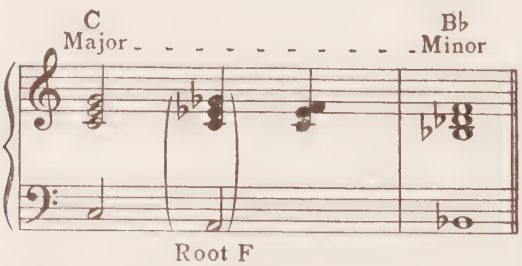
Utilized as follows:



After we have changed C-E-G to C-E♭-G, we treat them as the Fifth, Seventh and Major Ninth over F (understood), Dominant of B♭.

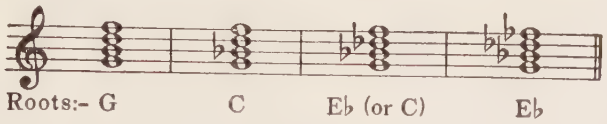


Altering C-E-G to C-E♭-G♭, we treat them as the Third, Fifth and Seventh over A♭, Dominant of D♭.



Again altering C-E-G to C-E♭-G♭, we treat them this time as the Fifth, Seventh and Minor Ninth over F, Dominant of B♭ Minor.

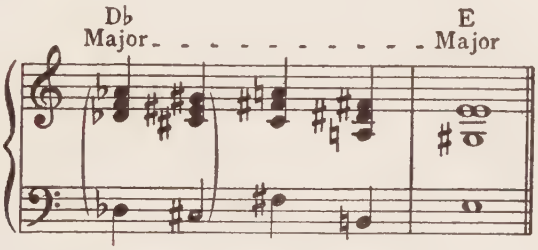
Applying the *Principle of Chromatic* Alteration to the *Dominant Seventh Chord* will carry us still further:



Let the student play with these a little, taking them where he pleases. The *same* Principle may be applied to *any Groups* of Dissonants.

Enharmonic Changes of Chords are desirable and, at times, necessary. In these cases we alter the *"Spelling"* of Chords, *without changing the Sound.*

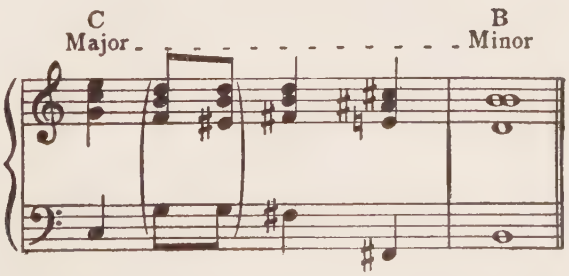
Examples galore of *Enharmonic Changes* may be found in the works of all modern writers. Here are some of the possibilities:



The D♭ Major Chord is Changed Enharmonically to the C♯ Major Chord.

There is no limit to the Enharmonic Changing of Common Chords. Let the student work out some Examples of his own.

Any Dominant Seventh Chord may be Changed Enharmonically to an *Augmented Sixth Chord;* and *vice versa.* Here we are:



F, the Seventh over the Root G (Dominant of C) is Changed Enharmonically to E♯, Augmented Sixth over G (Sub-Mediant of B Minor.)

A reference to the *Table of Diminished Seventh Chords* on Page 61 of this Work will reveal some astonishing Enharmonic possibilities. Let the student work out some of them.

The wonder of it all is, that, with such boundless possibilities within reach, to be conquered readily enough by a little patience and perseverance, so many organists (and pianists too), otherwise good players, when called upon to Modulate, will insist upon "sliding about" upon the Keyboard, usually winding up with a "bump" upon the wrong Tonic, and minus a Cadence.

Many composers are equally at fault.

In modern music nothing can be accomplished without a command of the Art of Modulation.

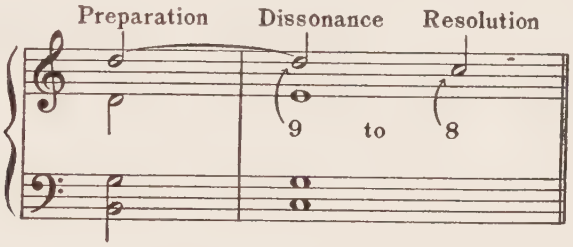
CHAPTER XXIII

SUSPENSIONS AND RETARDATIONS—THE SONATINA-FORM

So far we have said nothing about **Suspensions.** These are treated of at some length in most Harmony Books, although, properly, we believe they belong in the domain of *Counterpoint.* However, we may need them, and they are not difficult to understand.

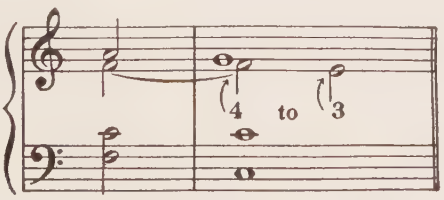
When a *Consonant Member of a Chord* is sustained through a portion of the *Chord which follows,* thereby *forming a Dissonance,* it is called a **Suspension.** This *Dissonant* (or *Delayed Tone*) must move immediately to the *Consonant Member of the Chord,* which it displaced temporarily. The essential features of a *Suspension* are: The *Preparation;* the *Dissonance;* the *Resolution* of the *Dissonance.*

For Example:



The Preparation means that *The Suspended Tone* is to be heard as *an essential Member* of the *preceding Chord.* It will be noted that the *"percussion"* (this is the technical term) of the *Dissonance* occurs on the *accented portion of the measure.* In the *Resolution,* the delayed Tone proceeds to its place in the following Chord. Our Example shows the *Suspension* 9 to 8, as it is called, the D being the Ninth over the Root C, and its *Resolution* being the Octave over the Root C.

Here is a *Suspension* 4 to 3 (occurring in the alto part):

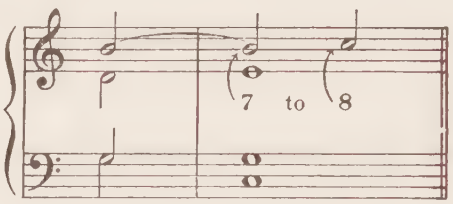


In fact, *any Member of a Chord* may be *suspended,* if it be *prepared* and if a *Dissonance* is formed. The Harmony, however, must be pure and true to start with. It is

not customary to sound the *note of Resolution close to or above the Dissonance.* It may, however, be heard *in the Bass.*

This is about all there is to it. Use them when needed. They may be *Ornamented,* too, just like Passing and Auxiliary Notes.

Some of the Books call a *Suspension* that resolves upwards a **Retardation.** Here is one:



As will be seen, this occurs in the case of the *Leading Note* going to its own *Tonic.*

But other Books are freer, describing as a *Retardation any Member of a Chord* that is *"held over"* while the *remaining Members progress* as usual. If the student is curious on the subject, let him consult especially the Works of Brahms, and see how this Master does it.

THE SONATINA-FORM

We approach now the point where we must leave the *Song Form* and its ramifications and venture into something of more æsthetic value; requiring more of an intellectual effort; logical and continuous. We refer to the **Sonatina-Form.**

In order to tell just what a *Sonatina-Form* is we must first of all define the term *Sonatina:* and this may lead us still further. A *Sonatina* is a *little* **Sonata.** Quite true, so far as it goes. Then, what is a *Sonata?* A *Sonata* is a piece consisting of several more or less independent movements, the chief movement being, as a rule, in what is called the *Sonata-Form.* The difference between a *Sonatina* and a *Sonata* (a *Sonatina-Form* and a *Sonata-Form*) is chiefly one of *dimension.*

Before giving the complete *Plan* for a *Sonatina-Form,* let us tell something about what is coming. The *first part* of a *Sonatina-Form* is known as the **Exposition.** The *Exposition* includes *The First Theme,* or *Principal Subject,* a *Bridge,* or *Intermediate Group; The Second Theme* or *Secondary Subject,* the *Coda.* The *Exposition* ends usually with a :||.

Let us consider the foregoing Paragraph. Observe, first of all, that we have abandoned the terms *Period* and *Melody.* This is in fulfilment of our promise to seek means of escape from that which has been termed "eight-barishness": too much squareness of outline. The *Themes* or *Subjects* with which we are to work, although they are governed in a large measure by the *Principles* of *Melodic Construction,* are somewhat indefinite in length. Moreover, they are joined together usually by what is known as a

Bridge, or **Intermediate Group.** By this we mean a sort of *Interlude,* also of indefinite length, *Modulating from one Theme to the other* and intimately related to one or both of them by means of the *Motive Material.* All this makes for genuine "continuity." We must now, more than ever, learn to avoid Perfect Cadences leading into our Principal Keys, until just when we *must* have them. The student knows what a *Coda* is from past experience.

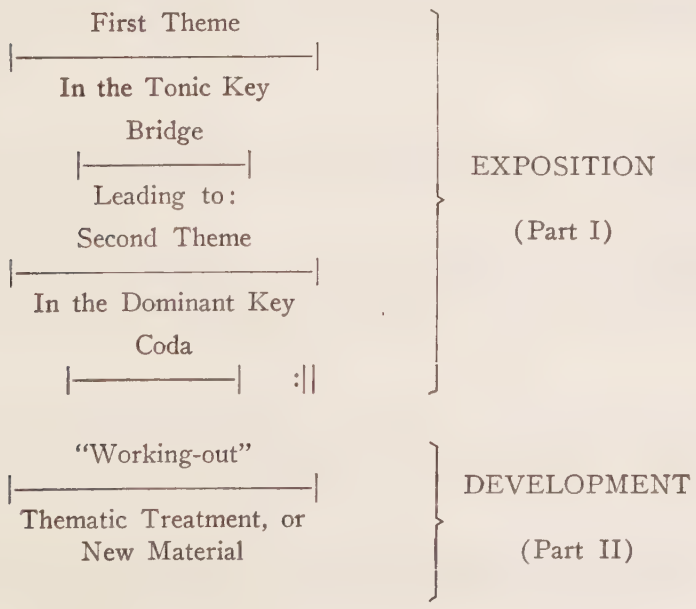
The *First Theme* of a *Sonatina Form* is, of course, in the *Tonic Key.* That is to say, it starts in the *Tonic.* But it *must not* arrive at a Perfect Cadence in the Tonic. The *Second Theme* is usually in the *Dominant Key.* And here is where our *Bridge* comes in—to effect a joining of these *Themes,* and thus preserve the continuity of our effort.

Since our Exposition is repeated, usually, we need, of course—the :||, with or without 1st and 2nd Endings.

Following the *Exposition,* we have what is variously known as **The Development, Working-out Section,** or **Middle Group.** In a *Sonata-Form* this part is very important. In a *Sonatina-Form* it occupies a more modest, but no less interesting, place. It may consist of *Thematic Treatment* of *Motives* already announced in the *Exposition;* or, it may introduce *new Thematic Material;* it may, in fact, do *both* of the above. Ordinarily, it may be about *half* the length of the *Exposition.* The *Development,* no matter how it may be constructed, must be so managed as to "melt" into the **Recapitulation.** This consists of the "return" of the *First* and *Second Themes* (with a *Bridge* between them). *But*—this time the *Second Theme* is *transposed* to the *Principal Key* (the *Tonic*) and the *Bridge* must be somewhat altered, in consequence. The *Coda* also returns (*Transposed* to the *Tonic*): or, it may be lengthened a little.

Here is the *Plan:*

THE SONATINA-FORM

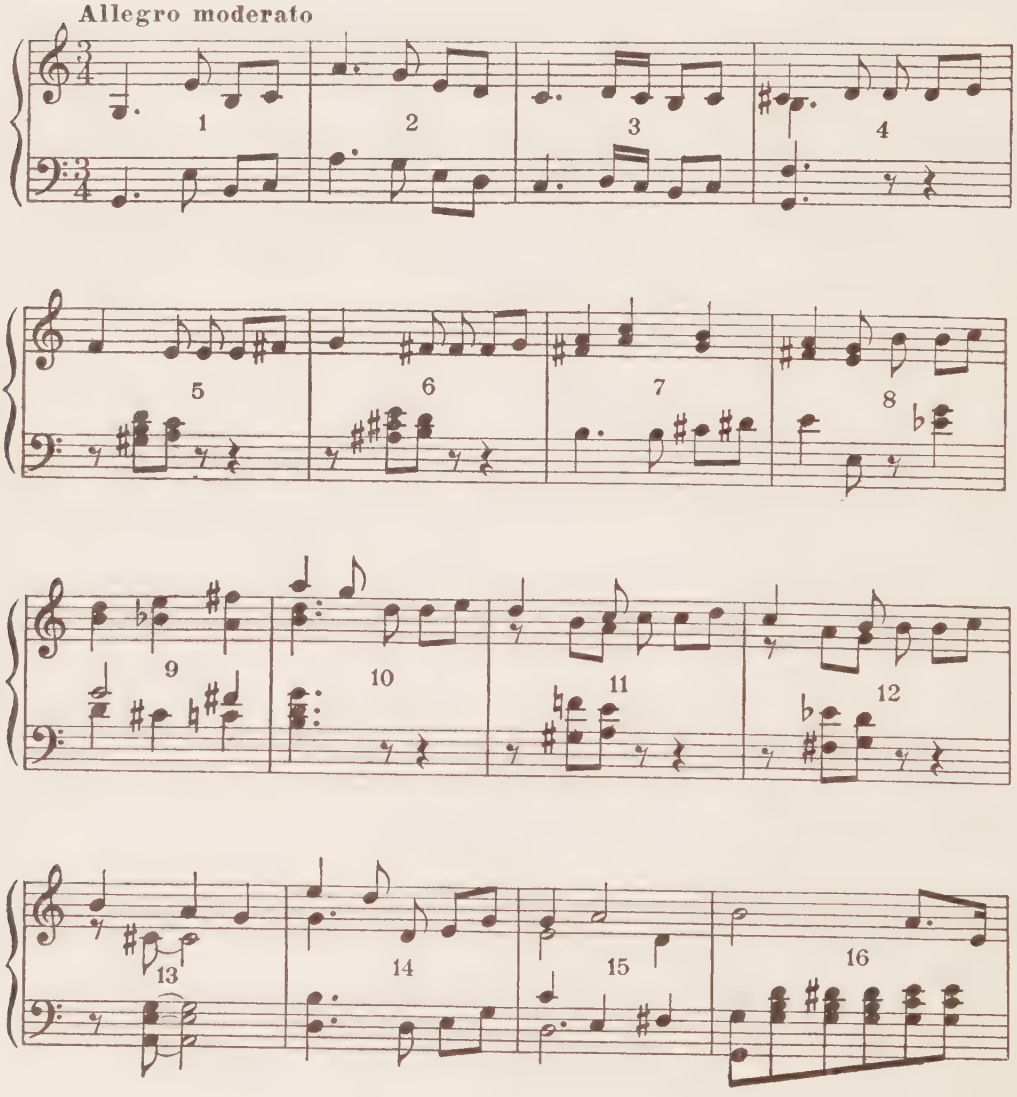


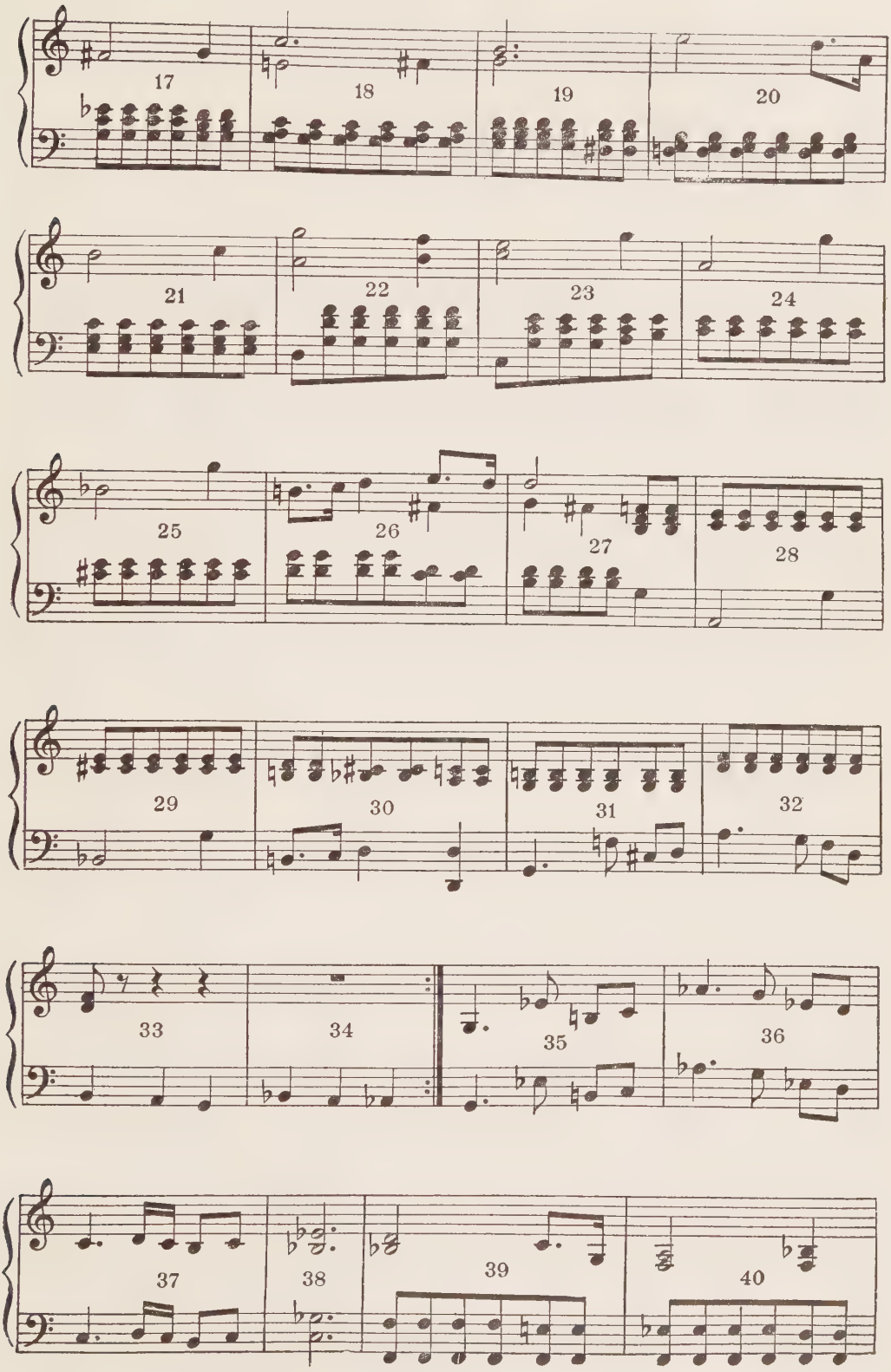
First Theme
In the Tonic Key
Bridge
Leading to:
Second Theme
In the Tonic Key
Coda

RECAPITULATION
(Part III)

Now, let us write a *Sonatina-Form,* and then talk some more about it.

The First Movement (Sonatina-Form) of a Sonatina in C Major

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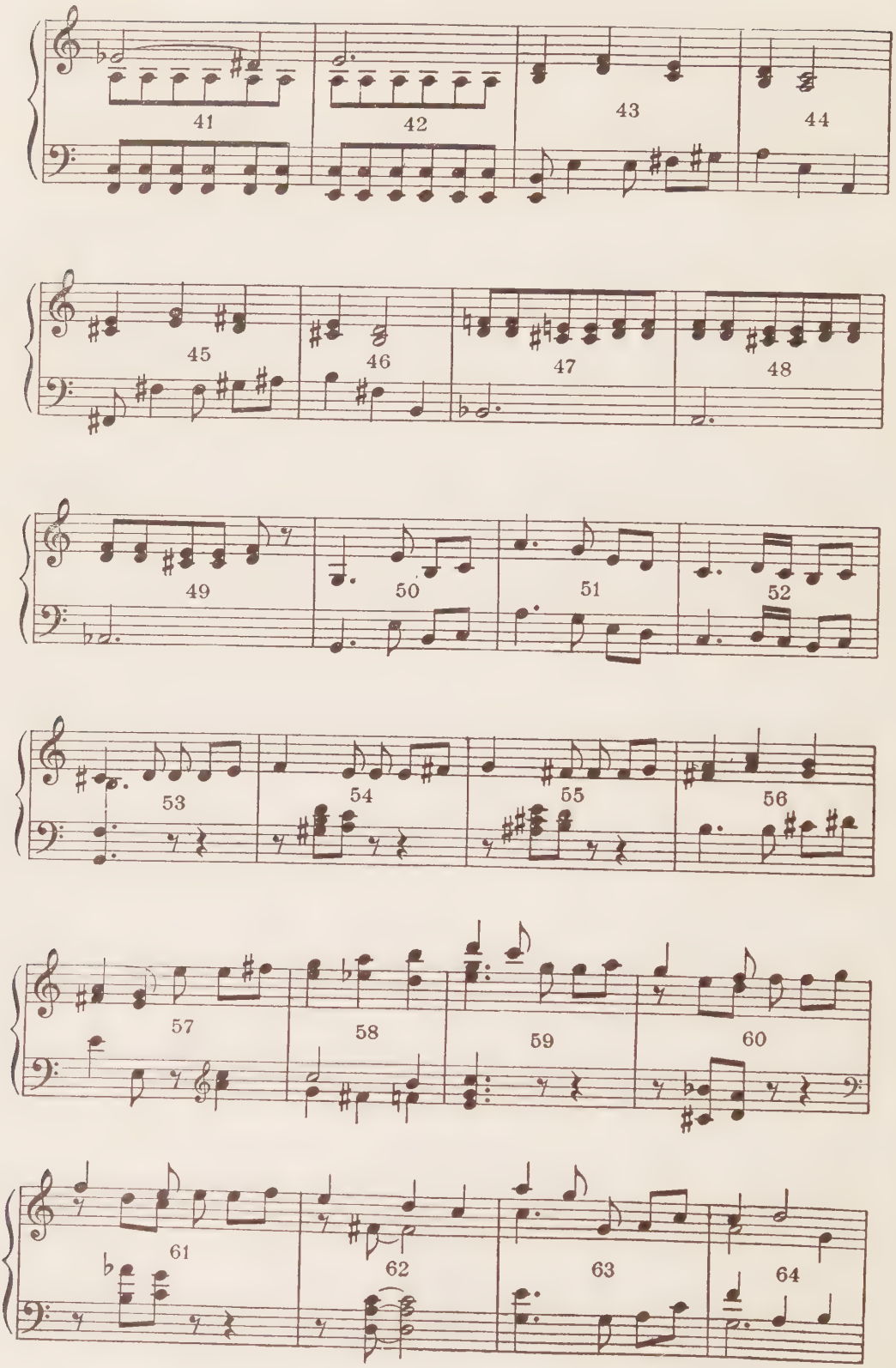
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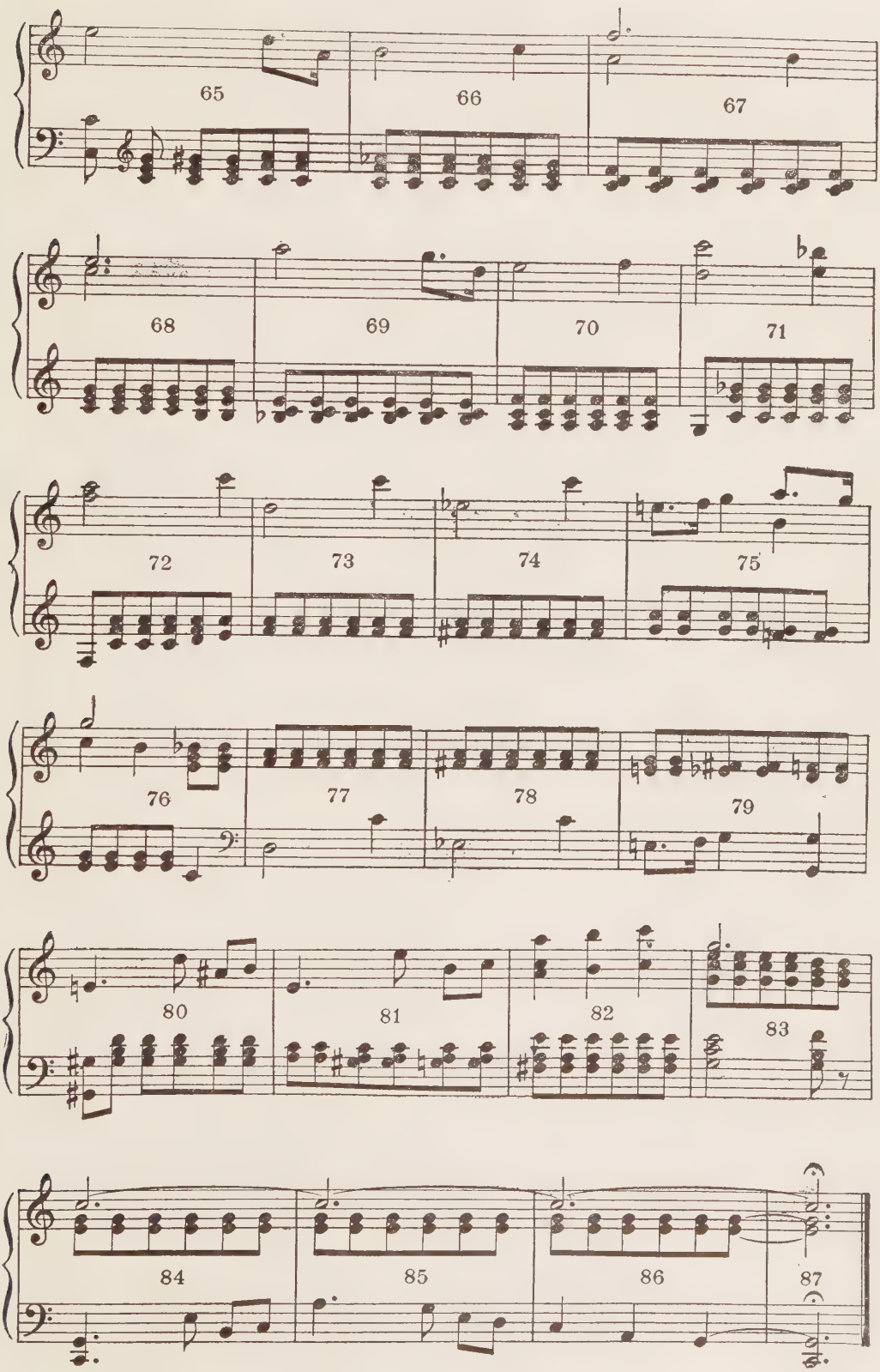
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Analysis

When we write a *Sonatina-Form* we enter the domain of *Pure Music* (so-called), of Music for Music's Sake. We abandon Song-like Pieces, Marches and Dances and the like, to which fanciful titles might be applied, with more or less characteristic verity. In consequence we adopt a quieter and more elegant manner, and endeavor to make *Continuous Music.* Everything that we have learned so far must be brought into play, and as we go along, we will pick up many more grains of knowledge.

Now, what have we done? At last, we have constructed a movement comprising a total number of measures (eighty-seven) which is not a Multiple of *eight,* nor of *four,* nor even of *two.* We have, at least, gotten away from our "eights" and "sixteens." Once having learned to do this, we will have need for it, almost continually: and *not alone* in the *Sonatina-Form.* And how did we accomplish this, still preserving our balance and proportion? Watch!

To begin with—our *First Theme.* No, it is *not eight measures long.* It covers Measures 1 to 7, and one-half only of Measure 8. In this Measure we have landed upon the Tonic Chord of E Minor (one of our Relative Keys) on the *second beat* of the *Measure.* We hold it for the value of an eighth-note only, and we go right on with the *Bridge.* In this *Bridge* we recognize some *Motive Material* which has played a prominent part in our *First Theme.* But we are going ahead too fast. We started to announce our *First Theme* in octaves (unharmonized) because it seemed to be that sort of Theme, and because our Dominant Seventh Chord, in Measure 4, entered all the more pointedly; all the more so in consequence of the Auxiliary Note (C♯). The *new Motive* in Measure 4 affords opportunity for a short *Sequence* leading to a *Dominant Harmony* (Root B) from Root to Thirteenth (Eleventh omitted). Study it out. The C♯ in the Bass is an Auxiliary Note. The Auxiliary Notes on the first beat of Measure 8, doubled in the Third (F♯, A) are a great help in obviating any squareness. The student does the remaining Analysis in these Measures: together with any other Analysis that we may leave for him.

Now, for our *Bridge.* This *Bridge* is made up chiefly of a repetition of the *Motive* from the *Second Phrase* of our *First Theme* (found in Measures 4, 5, 6). By a use of the C Minor Chord in Measure 8 we pave the way for a *Modulation* to G Major, whither we are now bound. The student will Analyze Measures 9 to 14. In Measure 15 we give a complete Dominant Harmony from the Root (D) to the Eleventh (G). We are now ready to begin our *Second Theme:* so Measure 16 will do double duty. The Tonic Chord (G), with which our *Second Theme* begins, swallows up, as it were, the close of the Bridge. Thus we achieve continuity and eliminate an unnecessary measure at one and the same time. In the *Second Theme,* as is right and proper, we find new Motives and a new form of Accompaniment. We start off with a very comfortable Pedal Point, and our new Theme has a certain lyric quality. The student will Analyze the Harmonies of Measures 16 to 23. In Measure 24 we find an Inversion of the Added Sixth Chord, and this in Measure 25 is altered Chromatically into a Diminished Seventh Chord (Root A, understood, Major Supertonic of G). This is followed in Measure 26 by the Second Inversion of the Tonic. We avoid a Perfect Cadence by using a Major Ninth Chord, with the Seventh in the Bass, on the third beat of this Measure. In Measure 27 we drop into the Bass for a little, with part of our Second Theme. The student will Analyze the Harmonies in Measures 27 to 30. Measure 31, also, does a double duty. It is the *end* of the *Second Theme* and the *beginning* of the *Coda.* Another

swallowing up. It will be noted that the *First Motive* of the *First Theme* is used in making the *Coda*. This *Coda*, of course, is, first of all, to lead us back to the First Theme: and then, after the Repeat, lead us into the *Development*. Introducing the F♮ in Measure 21 changes the Chord of G from a Tonic to a Dominant. In Measure 34 we vary, Chromatically, Measure 33. How would the student Harmonize Measure 34, if it were to be Harmonized? Never mind; it gets us where we want to go. Here closes our *Exposition*.

Now, comes the *Development*. If we were to tell the student just what to do in this *portion* we would leave little room for originality in the very portion where it is most needed. If he can think of nothing else to do, he can at least write a new Theme or a part of a Theme. While giving Variety, however, always try to preserve Unity and Proportion. The student will perceive at once what we have done in this particular place. We have started out by Transposing three Measures of our *First Theme* into the *Parallel Minor*. This will not work always: but it is good here. In Measure 38, we introduce a little "surprise." It is good for the listener, once in a while, to be startled in this manner. This is the Eleventh Chord (with Minor Ninth) over the Root F (understood). This takes us, temporarily, clear out of our key and lands us into B♭ Major. What's the use of knowing how to Modulate, if we don't do a little of it, now and then? In Measures 39 to 41, we have a *fragment* of our *Second Theme* over a Dominant Pedal Point (F being the Dominant of B♭). Something choice in Measure 41: we change a Dominant Seventh Chord into an Augmented Sixth Chord by turning E♭ into D♯; an *Enharmonic Modulation*, of course. The student will Analyze Measures 42 to 46. Where did we get the *Motive?* In Measure 47, a *Chromatic Alteration* of the Chord of the preceding Measure gives a Chord (Root B♭), with which we "juggle" a little. The Root is D in Measure 48. In Measure 49, we have *Altered Chromatically* the A to A♭. Then, this becomes a Minor Ninth Chord (Root G), with the Root and Third omitted. We are now where we want to be, ready for C Major, and the return of our *First Theme*. The *Development* is over and the *Recapitulation* is about to begin. Before going on, we would call attention to the Bass in Measures 47 to 49. This is an **Augmentation**, as it is called, of Measure 34. The length of the *Time-Value* of the *Notes* is **Augmented.** Occasionally a *Motive* may be treated in this manner, to good advantage. (Sometimes a *Motive* may be *Diminished* in similar manner.)

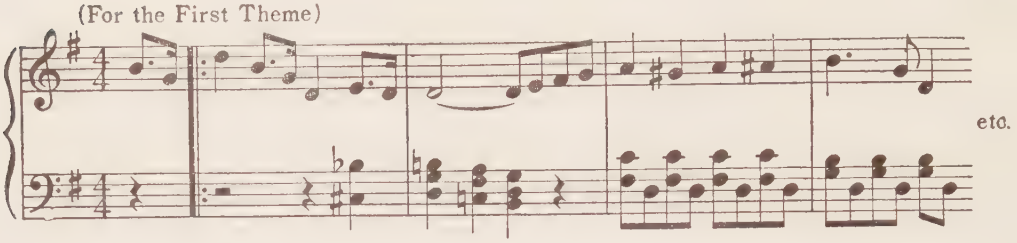
Now, for a time, we have plain sailing: we just re-write Measures 1 to 7: and they become Measures 50 to 56. But, in Measure 57 we must look out. If we can *Transpose* our *Bridge* a *Fourth Higher*, it is bound to lead us into C Major, where, according to our *Plan*, we have to go. This will not always work, but there is, usually, a *Pivotal Chord* which will fix us. An A Minor Chord (third beat of Measure) with an *Added Sixth* (F♯) will do the trick for us this time; and off we go again. We *Transpose* Measures 9 to 15, to become Measures 58 to 64. Then, Measure 65 ushers in our *Second Theme, Transposed* to the Tonic (C). This continues through Measures 65 to 79. It will not do to close too abruptly, so we make a *Deceptive Cadence* into the beginning of our final *Coda* (Measure 80). This brings a little return of our *very first Motive*, thus preserving Unity, and we approach a *Climax* in Measure 82. The student will Analyze the Harmonies of Measures 80 to 82. Measure 83 brings us to the only sure enough *Perfect Cadence* in this Movement. Measure 84 does double duty: it completes our *Cadence* and it starts off on the final appearance of our *First Motive:* Measures 84 to 87, all in the C *Major Chord*. This closes the *Recapitulation* and our *Sonatina-Form* is done.

Further comment is unnecessary at this time. Let the student get to work, at once.

Here are the *Materials,* made to order, to start off with:

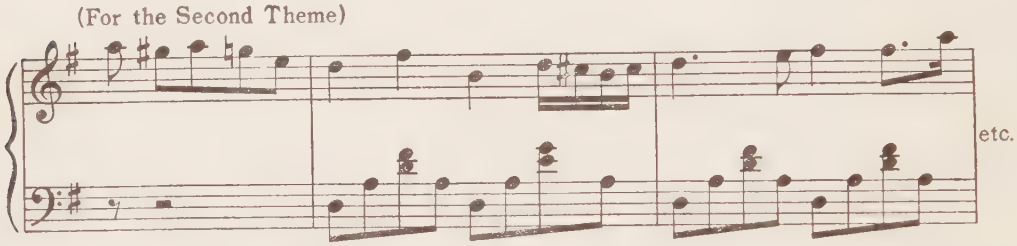
For a Sonatina-Form in G Major

(For the First Theme)



Complete this *Theme,* and let its last measure "overlap" into a *Bridge* which will lead into:

(For the Second Theme)



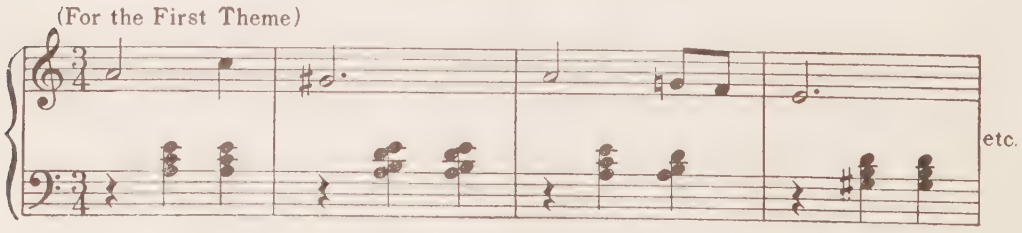
Complete this, and let it "melt" into a *Coda,* ending with :||.

A 1st and 2nd Ending may be necessary: then "work out" a Development of your own. Very little *new Material* will be needed. Make your own *Recapitulation,* and finish!

It will prove interesting to work a *Sonatina-Form* in the *Minor Key.* We have kept away from the *Minor* as a *Principal Key,* because Beginners in Composition are prone to work it "overtime." In using this *Form* in the *Minor,* there is a slight change in the *Keys:* the *First Theme* will be in the *Tonic,* of course, but the *Second Theme* (in the *Exposition*) will appear in the *Relative Major.* Then, in the *Recapitulation,* the *Second Theme* will be Transposed to the *Parallel Major* with a *Change of Signature.* Here's how it is done, with the *Material:*

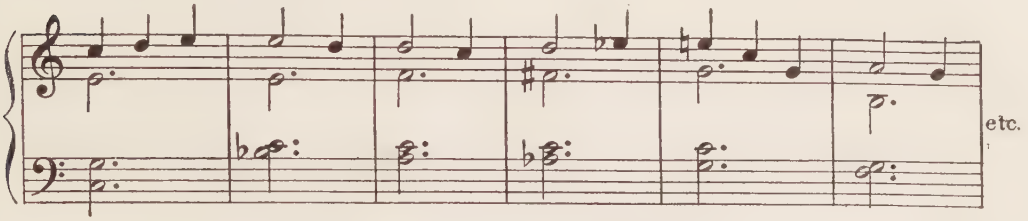
For a Sonatina-Form in A Minor

(For the First Theme)



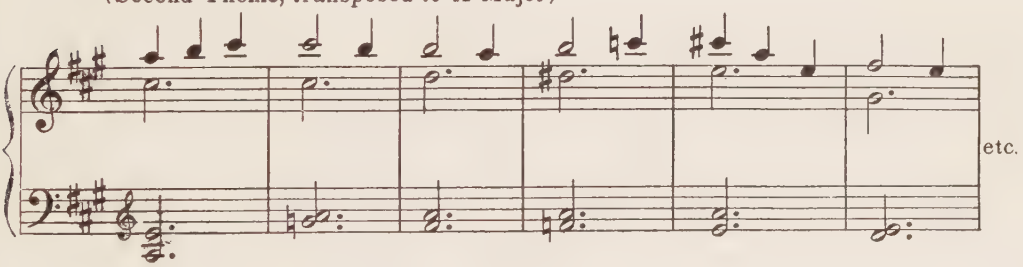
Complete this *Theme*. Then, make a *Bridge* leading to C Major. Do not land on C Major, however, until you are ready for this:

(For the Second Theme)



Complete this, and supply a *Coda*. Add :||, finishing the *Exposition*. For the *Development*, we suggest *Modulating* to F Major, afterward working back to A Minor for the return of the *First Theme*. After re-writing the *First Theme* make a *Bridge*, leading to:

(Second Theme, transposed to A Major)



Complete this, as you did at first. Then, finish with a *Coda* in this *same key*.

The student is now prepared to write a *Sonatina-Form* all his own. Let it be done at once.

CHAPTER XXIV

CONCLUDING REMARKS—SOME PRACTICAL HINTS—MODERN HARMONY

So far the student has constructed only a *Sonatina-Form.* To make a complete *Sonatina* will not be difficult. One has only to add to the *Sonatina-Form,* already written, two or three additional movements, using *Related Keys.* For the *Second Movement,* we would suggest a short, lyric number, a "slow movement" in fact, in simple *Song Form.* One having a *single Melody* would do. This is sometimes called a *Unary Form.* A *Binary Form* would also answer. For the *Third Movement* we would suggest a *Minuet* or a *Scherzo* in the simplest of *March Forms,* with *Trio.* The Last Movement might be a **Rondo.** Now, what is a *Rondo?* In some of the books a long Chapter is devoted to this Form. But it is simple enough after all. Anyone who can write a *Sonatina-Form* will have a comparatively easy time with a *Rondo.* A *Rondo* is a Composition based upon *Three or more Themes,* the *First* or *Principal Theme* being *heard again* after the addition of *each* of the *Remaining Themes.* The simplest variety has *no Bridges.* It just pegs along, Theme after Theme. In this connection consult Haydn's "Gipsy Rondo," or Mozart's "Turkish Rondo." A *more elaborate Rondo* has an *Introduction* (if desired), *Bridges* and a *Coda.* See Rosenhain's "Andante and Rondo" (in E♭). The *Sonata-Rondo* is still more elaborate, having sometimes a *Development Section,* and *always* a *Return* of the *Second Theme* (in addition to the *Return* of the *First Theme*) in the *Tonic Key.* See the magnificent *Sonata-Rondo* (last Movement) in Beethoven's Sonata in C, Op. 2, No. 3. In this connection the student should make his own Analysis of Mendelssohn's "Rondo Capriccioso."

A complete *Sonatina in C* would go about as follows:

First Movement—Sonatina-Form—in C Major.

Second Movement—Short Song Form—in F Major.

Third Movement—Minuet, or Scherzo—in A Minor.

Fourth Movement—Simple Rondo—in C Major.

The *Sequence* of *Keys* is largely according to taste.

Now, let the student "finish up" a complete Sonatina.

Having composed successfully a Sonatina, there is no reason why the student should not essay a **Sonata.** This, after all, is only a *larger* and *more pretentious Sonatina.* But it carries one further into the realm of *Pure Music,* requiring a high degree of *intellectual* and *emotional content.* This stage marks the point of contact between **Monophonic** and **Polyphonic Music.**

In *Monophonic Music* we have a *single* line of *Melody,* usually, *Harmonized* or *Accompanied,* either simply or elaborately.

In *Polyphonic Music* we have not only a *Principal* line of *Melody,* but also *additional* lines of *Melody,* of equal, or nearly equal, importance, all moving together at one and the same time. This definition applies not alone to the so-called *"Classical Music"* but to the *Higher Forms of Music,* right up to the present day. Wagner's "Meistersinger Prelude" with its multiplicity of Themes, all closely woven together, is a stupendous modern Example.

Successful Polyphonic writing is based almost entirely upon a mastery of the *Art of* **Counterpoint.** *Counterpoint* gives us a knowledge of the weaving together and the combination in various ways of any given number of independent parts or voices. It may be said that: *Harmony* is *Vertical;* built up, Chord after Chord: *Counterpoint* is *Horizontal;* woven together in continuing Motion. It will be seen from this how necessary Counterpoint is for working in the Larger Forms.

The *First Movement* (and often the *Last Movement*) of a *Sonata, Trio, Quartet, Symphony,* and the like, is usually in the *Sonata Form.* So are many *Overtures, Finales* and pieces of similar type.

It is a far cry from the juvenile simplicity of a *Sonatina* by Kuhlau (with its frequent omission of Bridges and Codas, even) to the impressive majesty of a *Symphony* by Beethoven, but the germ of the idea is there, just the same.

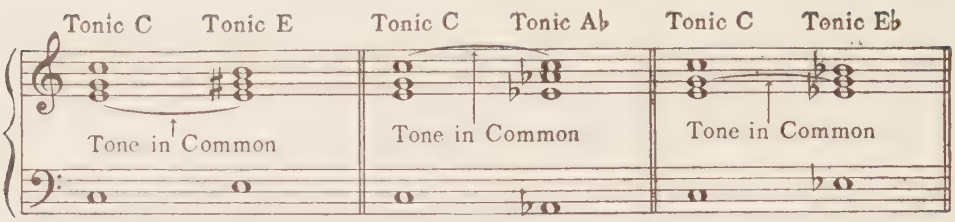
A Composition for the Pianoforte which contains a *Sonata-Form* (in addition to other Movements) is usually called a **Sonata.** When such a Composition is written for the *Orchestra,* it is called a **Symphony.** A Composition in this Form for a *Solo Instrument* (with Pianoforte) is still called a *Sonata:* but when it is for a union of *Stringed Instruments* it is called a *Trio, Quartet, Quintet;* as the case may be. If the Pianoforte participates, it is called a *Piano Trio, Piano Quartet,* etc.

HINTS

We hear it stated often, that the *Harmony* of the *Textbooks* and the *Harmony* of the *Practical Composer* do not agree. The writer has striven, as hard as he knows how, to escape such a criticism, so far as this Book is concerned: just as he did in his *Harmony Book for Beginners.* The student wants to know how to write, and we want to help him write. We have given *no Rules:* but the *Principles* that we have given and the *Processes* that we have advised are all based upon sound common sense and the usage of the best writers of the past and the present. As to the future we have no predictions. Fashions change, in Art, as well as in other things. But, after all, "there is nothing new under the sun." It is but the swing of the pendulum. Today Music is in an interesting stage; owing to the efforts on the one hand of the so-called *Ultra-Modernists* and on the other of the exponents of *Jazz* (the outcome of the Twentieth Century development of our styles of society dancing). Maybe the line of cleavage between the two is not so wide as we think. At any rate, every new ferment contributes to Art something, at least, of lasting value. Let us see what is being done. Before doing so we have just another Remark or two.

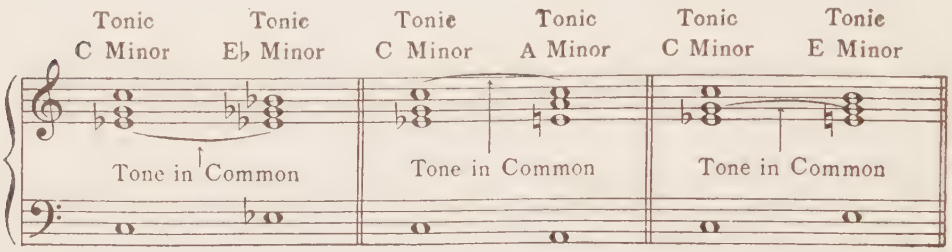
We have given much attention to the matter of *Related Keys.* In actual practice we may go further.

Any *two Tonics* having a *Tone in common* may be considered as *Related.* Practically, *any Tonic* may be followed by *any other Tonic.* For instance:



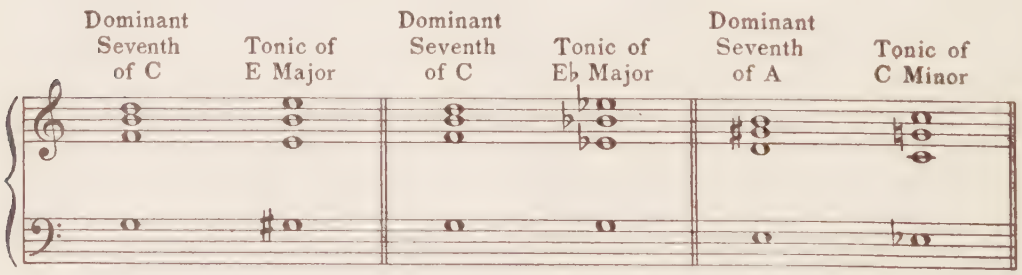
We could continue this indefinitely, going from *Tonic* to *Tonic.* We could combine it, also, with any of our *Modulatory Principles.* Sometimes, a *Modulation* is best: sometimes, an *abrupt Change* of *Key:* again, *both* may be needed.

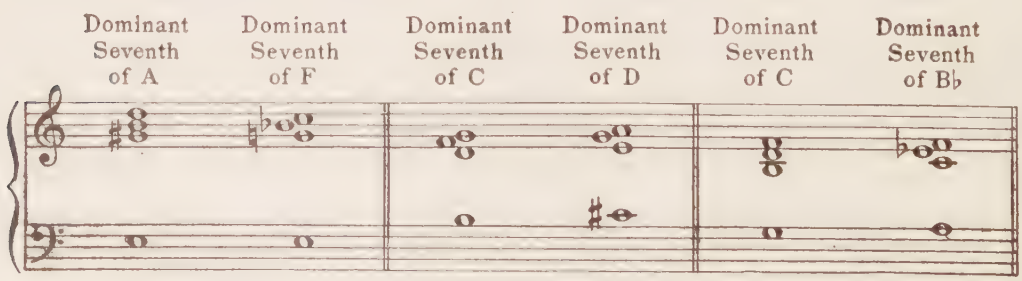
Minor Tonics may be used in the *same manner:*



The *Tonics,* of course, are *interchangeable,* Major to Minor, and *vice versa.*

Finally, *any Tonic* may *follow any Dominant or Dominant Group.* Also, *any Dominant, or Dominant Group,* may follow *any other Dominant,* or *Dominant Group.* Examples are numerous, but here are a few:





Now, we are getting close to the "Moderns." But the worst (or, is it the best?) is yet to come!

MODERN HARMONY

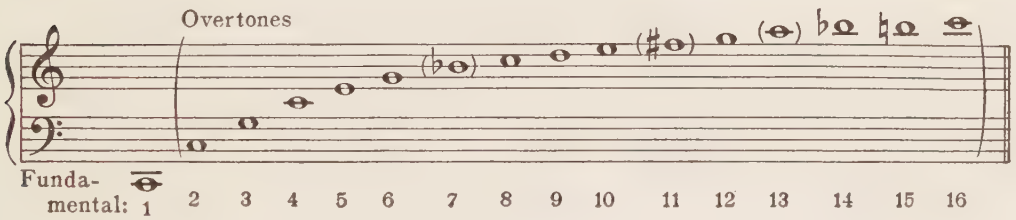
Modern Harmony, scientifically speaking, may, or may not, be founded upon the **Chord of Nature.** We think *not.* But, it doesn't matter. It will not alter what is being done.

By the *Chord of Nature* is meant that *Series of Sounds,* known as the *Harmonic Series* (and called *Overtones, Harmonics* or *Upper Partials*) which, in a composite manner, go to *make up any given Tone.*

What happens, when we hear this: for instance?

Here is the *Series:*

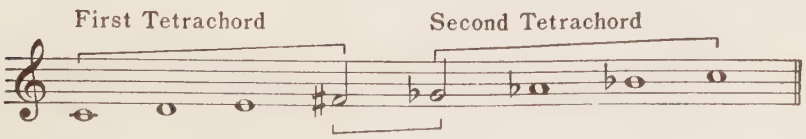
Chord of Nature



Nos. 7, 11 and 13 in this *Series* are sadly out of tune, according to our *Tempered Scale:* but, enough of Acoustics: note the Possibilities.

We are not going to make the student's head swim with a Treatise on Modern Harmony. We are giving this so that he may arrive at an understanding of what is being done, and learn to recognize some of the curious Chords and Progressions that he may see and hear. Most of these were known years and years ago, but discarded as unfit, at the time. But we are getting ahead of our story.

The **Whole-Tone Scale** is much in evidence. The *Title* explains itself. Here it is:

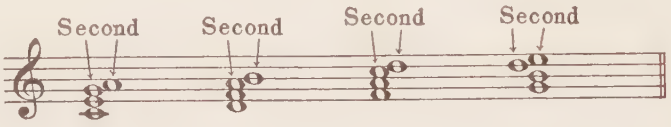


There is an *Enharmonic Change* on the *Fourth Degree* (F♯-G♭), and the *Last Member* of the *First Tetrachord* coincides with the *First Member* of the *Second Tetrachord*

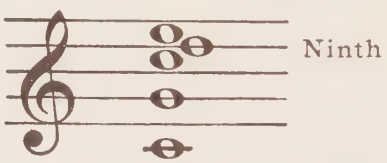
In *Harmonizing* this *Scale* we usually locate an *Augmented Fifth Chord* on *each Degree*. Here we are:

But, we learned all about *Augmented Fifth Chords* in our *Beginner's Harmony Book. Any Major Chord* may have its *Fifth raised Chromatically.* It is all perfectly obvious. Use it, if you wish, but do not *overdo* it.

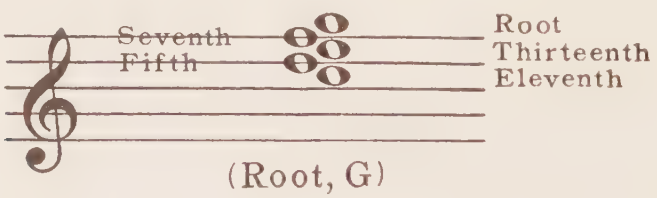
The *Interval* of a *Second* is in great favor among Modern Writers. If the student has caught our idea as to the *Added Sixth Chord,* this need not bother him:



We have only to bring the *Ninth* close to the *Root* and we get a bunch of them:

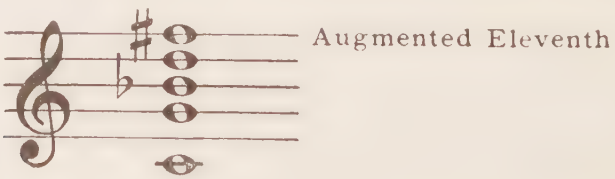


Let us draw our *Chord of the Thirteenth* closer together, and see what happens:



That is a fist full.

The *Augmented Eleventh* may be derived from the Chord of Nature. Here it is:



The scope of this Book will hardly permit our going further.

No Composer who has not proven his efficiency in the *formulæ* of the past can expect to achieve any success by these newer and everchanging methods.

CHAPTER XXV

ON SONG WRITING

So far we have endeavored to give the student a general equipment which might be of service in all styles of writing. If we have appeared to lean towards the Pianoforte it is because this is the best and most available medium for the exemplification of our Principles.

All that has been accomplished so far will apply directly in **Song Writing.** We have learned to make *Melodies,* to *Harmonize* them, and to turn the *Harmonies* into appropriate *Accompaniments.* Our essays in the *Musical Forms* will have proven to us the value of an intimate knowledge of *Tonality,* of *Tonal Relations,* of *Balance* and *Proportion.* But *Song Writing* requires something in addition.

We have now to think of the *Voice;* its possibilities and its limitations. We have also the *Text* to take into consideration.

It would be a wonderful thing, if, just like a physician, we could sit down and dash off a prescription: just how to make an effective song. Unfortunately, this is out of the question, and, maybe, it is just as well. We can say this, however, that, if the student has obtained the equipment we have hoped for, he is ready now to try some *Song Writing.* We have some further ideas to convey, however.

Possibly more amateurs dabble in Song Writing than in any other branch of Musical Composition; and with more disastrous results. We have never been able to understand why it is that Music is the one Art in which so many efforts at creative work are made by those who seem entirely to disdain all technical equipment. And yet, after all, the desire to express one's self in *Song* is purely natural and commendable.

We have always thought that a study of Elocution would prove of great help to the Song Writer. Do not mistake! We do not mean the mere learning of pseudo-dramatic recitations concerning the woes of Marco Bozzaris, 'Ostler Joe and other worthies. We allude to the study of proper Speech, Diction, Emphasis and the like. Song and Speech are inseparable.

The one way *not* to write a Song is to sit at the Pianoforte, with a text in mind, improvise a series of Harmonies more or less related, and then attempt to sing something against them. If what the "man in the street" is accustomed to label "Close Harmony" is employed, so much the worse.

We have thought also that a study of the elementary principles of Versification would be of assistance. A knowledge of Meter as applied to Poetry would prove invaluable.

Well, let's begin! No, we are not going to write a Song. But the student is: and we will help all we can. So far as the *Plan* of a *Song* is concerned, this will be regulated very largely by the length, construction and general character of the *Text.* It is possible to make a very simple song indeed, and yet create a masterpiece. Examine, for instance, the Songs of Stephen Foster. Any one of us might be proud to have written

"Old Folks at Home," merely a sixteen measure *Melody.* But, what a Sixteen Measures!

Starting out upon some such basis as this, the *Plan* may be expanded much in the same manner as has been done in the case of the *Instrumental Forms.* Again, bear in mind the Aesthetic Principles: *Unity, Variety, Proportion.* Do not fear to return to your *Original Motives.* No more *Thematic Material* is needed for a *Song* than for an *Instrumental Piece,* maybe less. Avoid "squareness" and too many Perfect Cadences. But, above all things, do not string together a series of *unrelated Motives* with the idea that *Expression* demands it. Examine some of the shorter Songs of Franz Schubert, and those of Robert Franz. Note how much is accomplished by comparatively simple means.

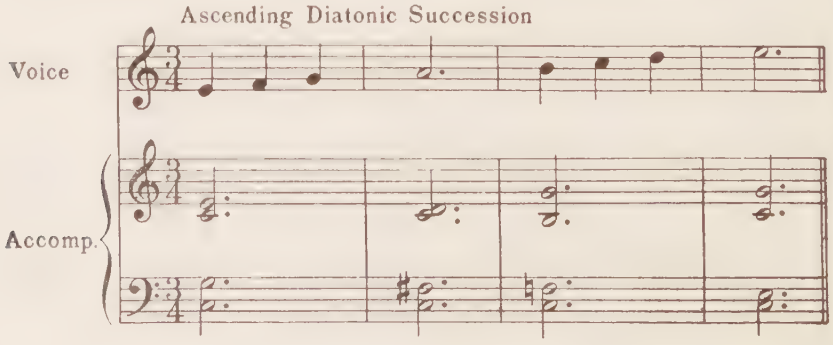
When one knows how to go about it, and those who have mastered the preceding Chapters of this Book certainly are prepared, *Vocal Setting* affords a wholesome stimulus to *Melodic Invention* and arouses one's powers of expression. In this connection the selection of an appropriate text is of importance. As to the subject and character of the text, we must leave this, of course, to the taste of the student. But, the simpler the construction of the verse, the better. Odd Meters and queer constructions are always difficult to handle. The *Text,* once selected, should be memorized. Then, it should be gone over mentally, again and again, until some definite *Musical Idea* begins to take root and grow. By this time the *Rhythm* will have been established and the *Time,* whether Double or Triple, Simple or Compound, will have been decided upon.

In a general way, the more simple *Melodic Effects,* in their relation to the rise and fall of *Poetic Expression,* may be outlined as follows:

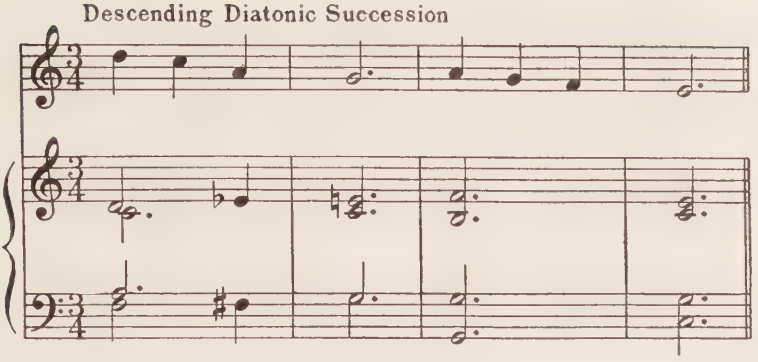
Tones in *ascending succession,* chiefly *Diatonic,* seem to suggest an increase in *Emotional Content.* On the contrary, *Tones* in *descending succession* suggest a *Decrease* of *Tension,* or relaxation. When *Wider Intervals* are used, in either direction, the *Emotional Changes* are more decided. *Tones* in *Chromatic Succession* suggest more *Warmth* of *Expression.* The *Eloquence* of any given *Tone* is influenced greatly by its location: as to *Pitch, Duration* and *Rhythmic Position* (whether upon an *Accented* or *Unaccented Beat,* or *portion* of a *Beat.*) The *Meaning* of *Melodic Tones* is affected greatly by their *Membership* in the *Chords* by which they are to be *Harmonized.* A *Chord* in the *Root Position* is rather *Grave* or *Reposeful;* with its *Third* in the Melody (Root in the Bass) a *Chord* seems more Graceful, with a tinge of *Sadness;* with its Fifth in the *Melody* (Root in the Bass) a *Chord* seems *Brighter,* with an effect of something to follow. A *Chord* with its *Root* in the *Bass* has a certain *stability:* a *First Inversion* is *lighter,* even gay. A *Second Inversion* indicates *motion,* sometimes *uncertainty.*

The following Examples will serve to demonstrate our meaning:

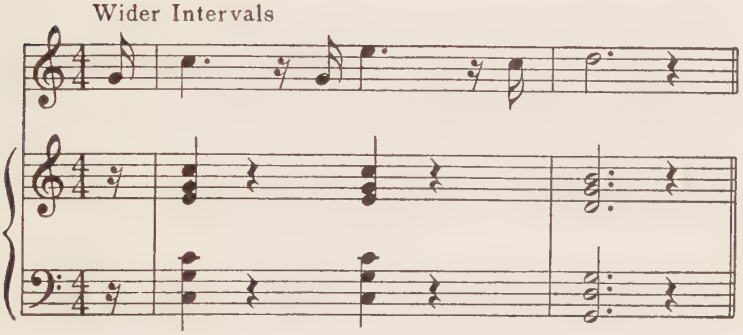
Ascending Diatonic Succession



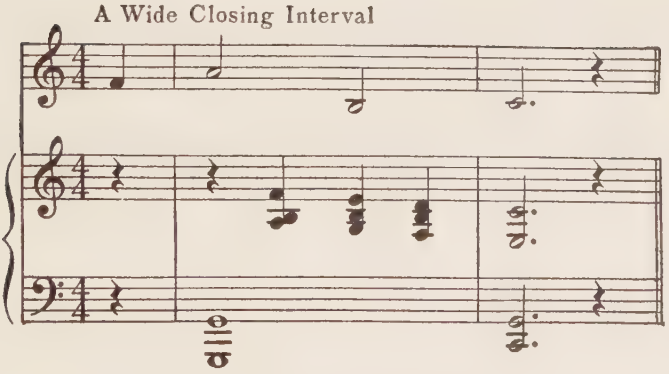
Descending Diatonic Succession



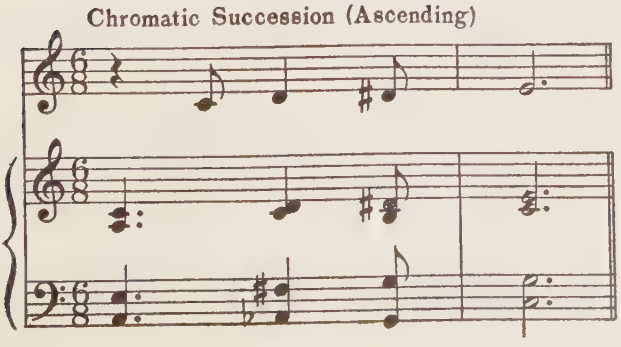
Wider Intervals



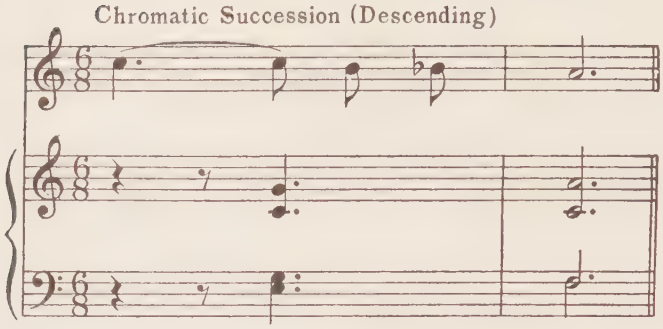
A Wide Closing Interval



Chromatic Succession (Ascending)

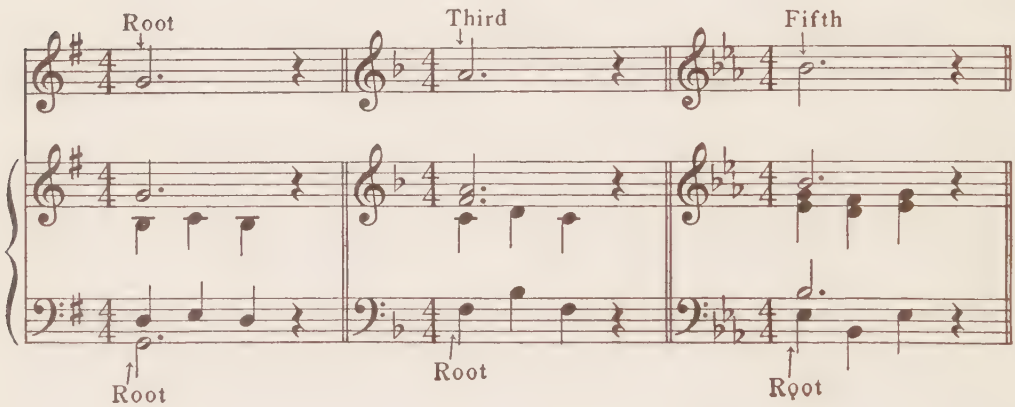


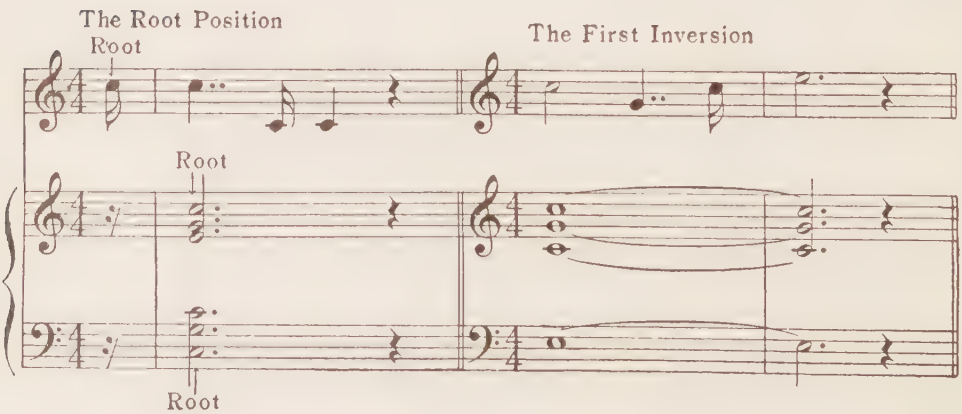
Chromatic Succession (Descending)

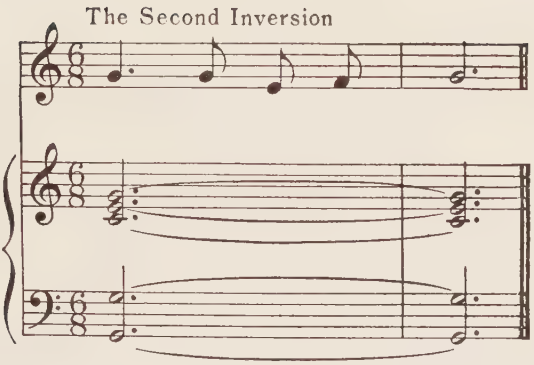


Words to these Examples are unnecessary. Use the Vocal Syllables, or Vowel Sounds.

Here are the Positions and Inversions:





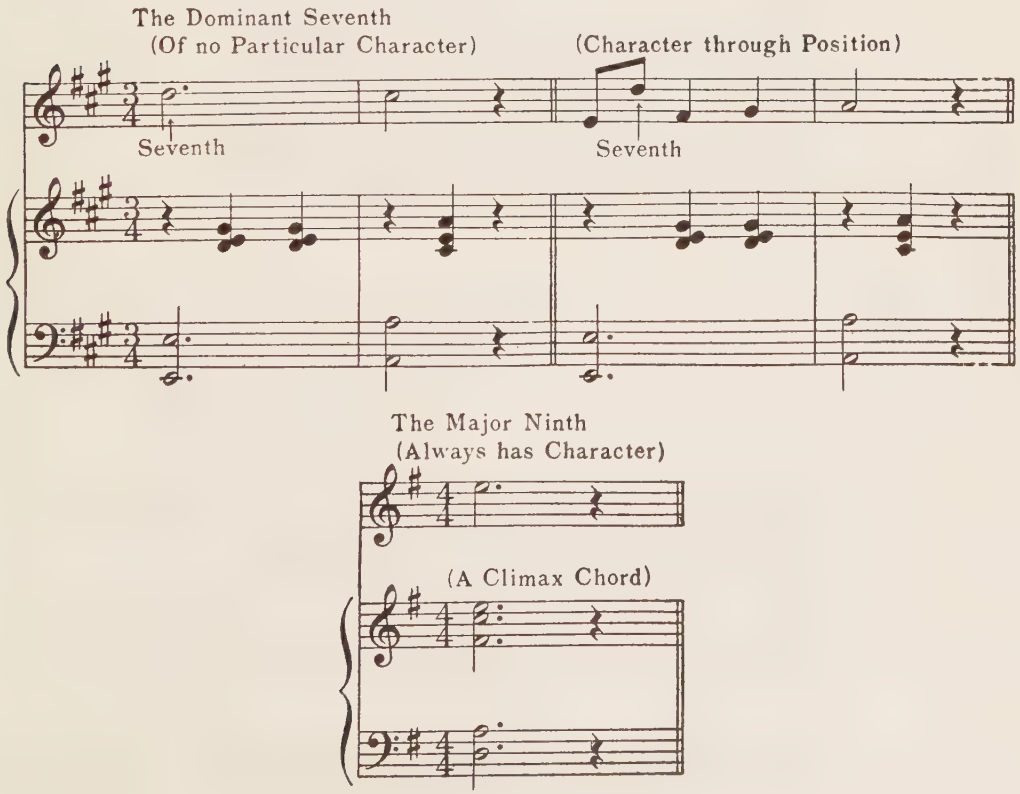


The *Dissonant Members* of *Chords* suggest certain qualities of character and emotion, largely in accordance with the manner of their employment. All *falling Dissonances* (and the Resolution of a Dissonant Member usually causes it to fall) are in a degree *pathetic*. The *Dominant Seventh,* however, being heard so frequently, has a tendency to be much less characteristic than the *Ninth, Eleventh* and *Thirteenth.*

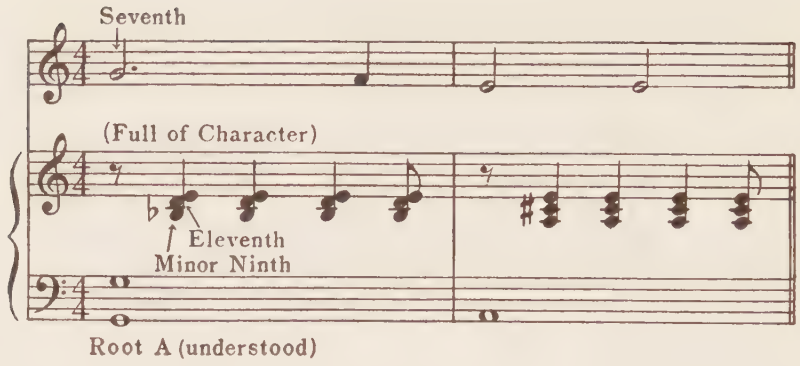
Auxiliary Notes are always *appealing.* The Works of Wagner and Tschaikowski are full of splendid Examples.

An *unexpected Chord* always brings a thrill.

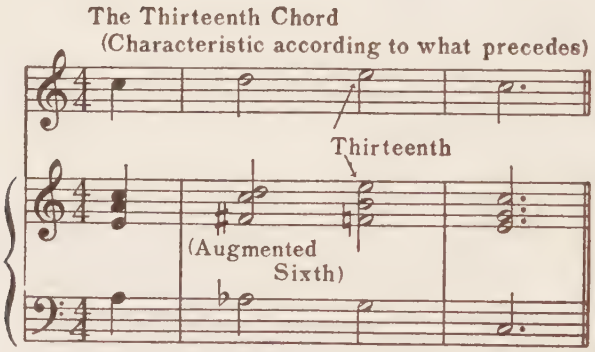
Here are some Examples:



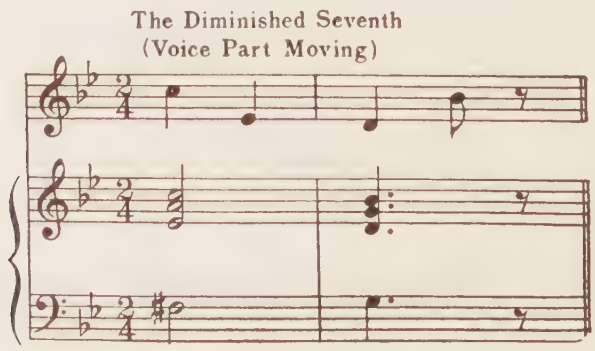
The Eleventh Chord



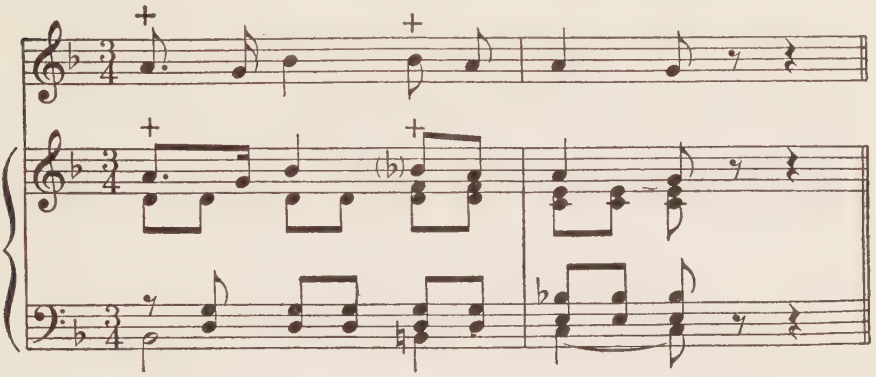
See the Works of Mendelssohn for many Examples of the *Chord of the Eleventh* (Added Sixth).

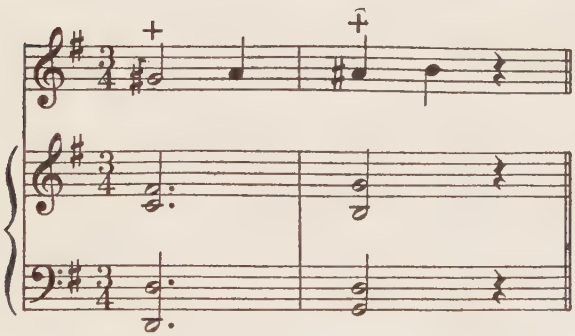


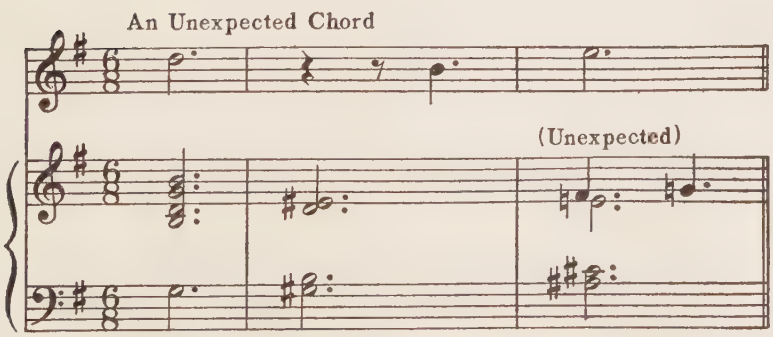
Oh yes! the *Diminished Seventh*. Examples are numerous and mostly commonplace. In Vocal Music the effect depends very largely upon what is done by the Voice. A passage like the following is good:



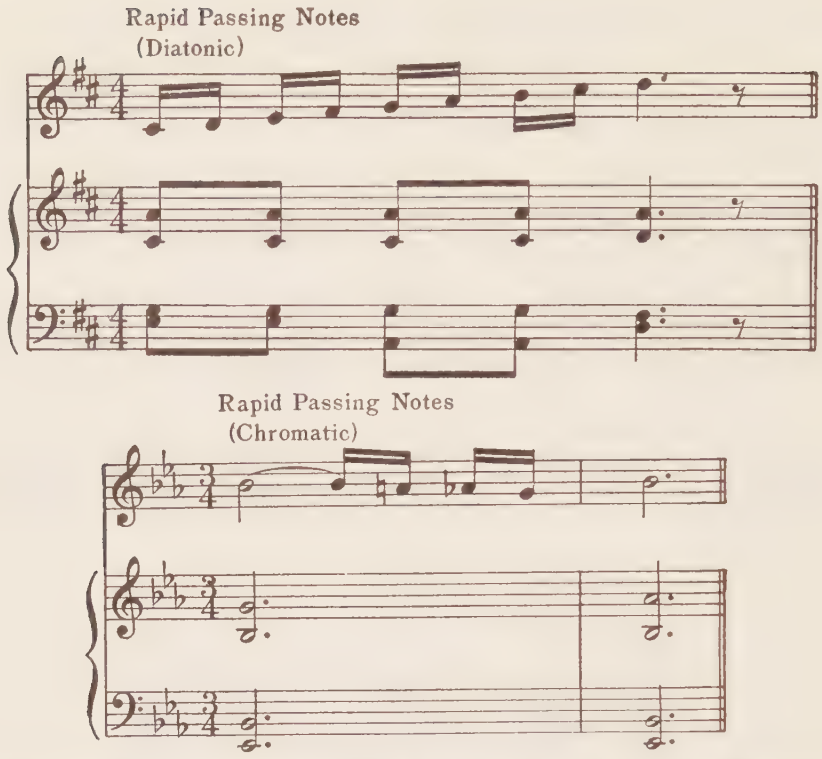
A single *Auxiliary Note* may change the whole meaning of a Chord. In the following Examples *Auxiliary Notes* are marked +.







A *single Passing Note* or even a *group* of *Passing Notes* may be used merely to "fill in." **Rapid** *Passing Notes,* however, may indicate grace, lightness or activity, as follows:

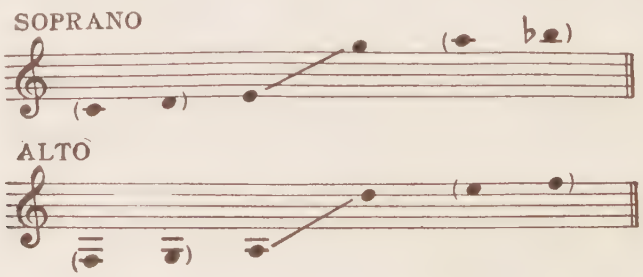


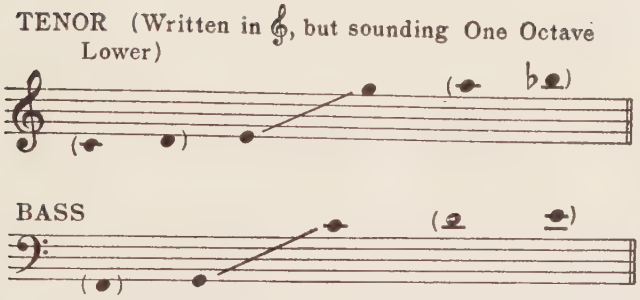
In *Setting Words to Music,* the *Musical Meter* and the *Meter of the Verse* must go hand in hand. As a general rule, it will be found that the *Motives, Phrases,* etc., will group themselves very much as in *Instrumental* Music, and especially so, if the *Verse* itself be not complicated. *Continuity,* however, must still be sought after. The student knows what this means, by now.

Naturally, we will expect to find *Accented Words* or *Syllables* set against *Accented Tones,* or, at least, against *Tones that are prominent,* either on account of *higher pitch* or *longer duration. Unaccented Words and Syllables* will be set against *Unaccented Tones, Shorter Tones* and *Tones having* no prominence.

The Principle of *Inflexion* is just as important in *Song* as in *Speech.* The *rise* and *fall* of the *Melody* will, in a large measure, correspond to the *rise* and *fall* of the *Voice* in *Speech.*

It is of absolute necessity to have regard for the *Compass* of the *Singing Voice.* It is best to keep within the following *Ranges:*





The *Baritone Range* lies between that of the *Bass* and *Tenor;* the *Mezzo-Soprano* between that of the *Alto* and *Soprano.*

Extreme *low Tones* or *high Tones* should be avoided except for special purposes. A *safe Range* always is that lying within the Interval of a *Tenth.*

In employing *sustained Tones* of any duration (especially *high Tones*) it is important to see that a word or syllable having a comfortable *Vowel Sound* is set against such a Tone.

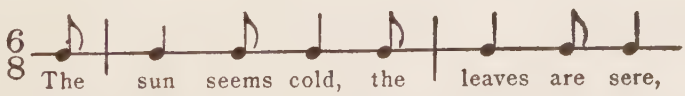
A "choppy" style without occasional sustained Tones is always to be avoided. A Melody having a long succession of *Tones, all of equal value,* is never effective.

Always seek **Melody,** first and foremost.

After a due study of the *Text* has brought about a decision as to the *Time* to be employed (*Double* or *Triple*) the *Rhythm* next demands attention. Take a *Line* such as the following:

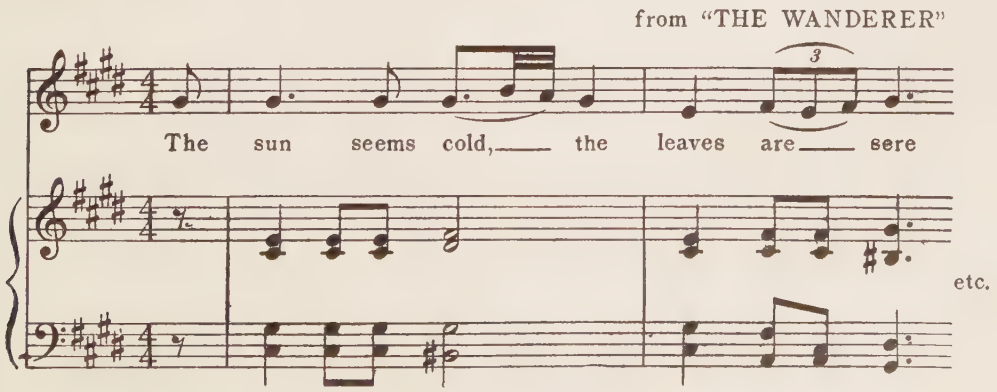
"The sun seems cold, the leaves are sere."

Such a direct *Rhythmic* adaptation as this would never do, and yet the Rhythm corresponds with the Meter:

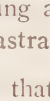


Franz Schubert had a very different idea of it, evidently (the Meter of this English corresponds to that of the German original):

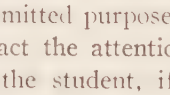
from "THE WANDERER"



This teaches us that, instead of adhering unbendingly to the same relative *Note Values,* we should employ *Contractions* and *Expansions* of these *Values,* seeking *Flexibility* and *Eloquence* of *Diction.*

From the mechanical standpoint, in beginning the writing of a Song, it is best, first of all, to write down the **Text** under the **Voice** line, *hyphenating words of more than one syllable* according to the *Syllabication* of any good *Dictionary.* Next, put in the *bar-lines* according to the *Time* selected and the correspondence of *Accents.* After this, write down the Melody, so far as determined upon. We will, of course, leave space at the beginning for an *Introduction.* Finally, write the *Accompaniment.* In the *Notation* of the *Voice Part, single notes,* set to separate words or syllables, must be *detached:* in the value of *eighth-notes,* or less, each will have a *separate hook:* ( , etc.)

Two or more notes set to *one word* or *syllable* will be connected by *slurs* or *beams:*

(, ,  etc.)

Usually, it is ineffective to "double" the Vocal Melody in the Accompaniment. Occasionally, the Melody may be strengthened in this manner for a few measures, however. Where a prominent Member of a Chord is assigned to the Voice, it must not be thought necessary to double this Member in the Accompaniment. It is only doubled if the exigencies of the Harmonies so demand. The function of an Accompaniment is primarily to support the Voice and to lend meaning to the Vocal Setting. Above all things, do not write a Piano Solo with Vocal Accompaniment.

The *Fashions in Songs* are changing constantly. Let the student Analyze some Songs that he really likes, then attempt something along similar lines. If he has worked faithfully up to this point he cannot go far astray.

We have stated previously that nearly all that has been said in the preceding Chapters is applicable equally to this one. Conversely, what we have said in this Chapter, especially in regard to *Expression,* will apply in a large measure to all the other Chapters.

In our *Examples in Composition* we have omitted purposely all marks of *Expression, Phrasing, Dynamics,* etc., in order not to detract the attention of the student from the *Technical Aspect* of what we were doing. Let the student, if he wish, supply his own *Markings.*

In conclusion, we will state, that, having written some *Songs,* the student may essay some simple *Anthems* and *Part Songs;* but further than this he should not attempt to go, without a thorough knowledge of *Counterpoint,* and much practice therein.

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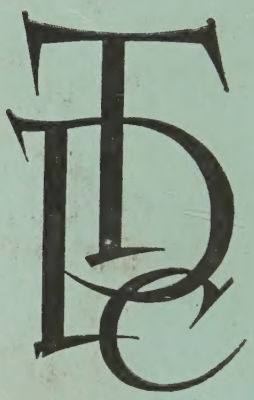
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